

PRICE 10 CENTS

JUNE 29, 1918

DRAMATIC MIRROR



THE PICTURE'S GREAT VALUE TO THE GOVERNMENT

Paramount and Artcraft Feature Pictures for 1918-1919

THE Famous Players-Lasky Corporation will release in the year beginning September 1st, 1918, two hundred and eight feature pictures, booked on the Star Series plan, which has been such a success in the season just ending. Fifty-two of these features will be re-issues. The others will be new productions, each constructed to meet the demands of the public for war-time amusement. They will be productions to inspire and to entertain.

The 156 new productions will be booked in 23 Star Series groups, and one group of special productions. The 52 pictures of the Success Series (re-issues) will be booked in 9 Star Series groups and one group of specials.

The Success Series is made up of 52 of the finest productions of the last four years, re-edited. New prints and new lithographs will be furnished.

Besides these four weekly releases, all the Artcraft Pictures and all the Paramount Pictures of the season of 1917-1918—the first Star Series productions (143 in all)—will be available for initial or rebooked showings.

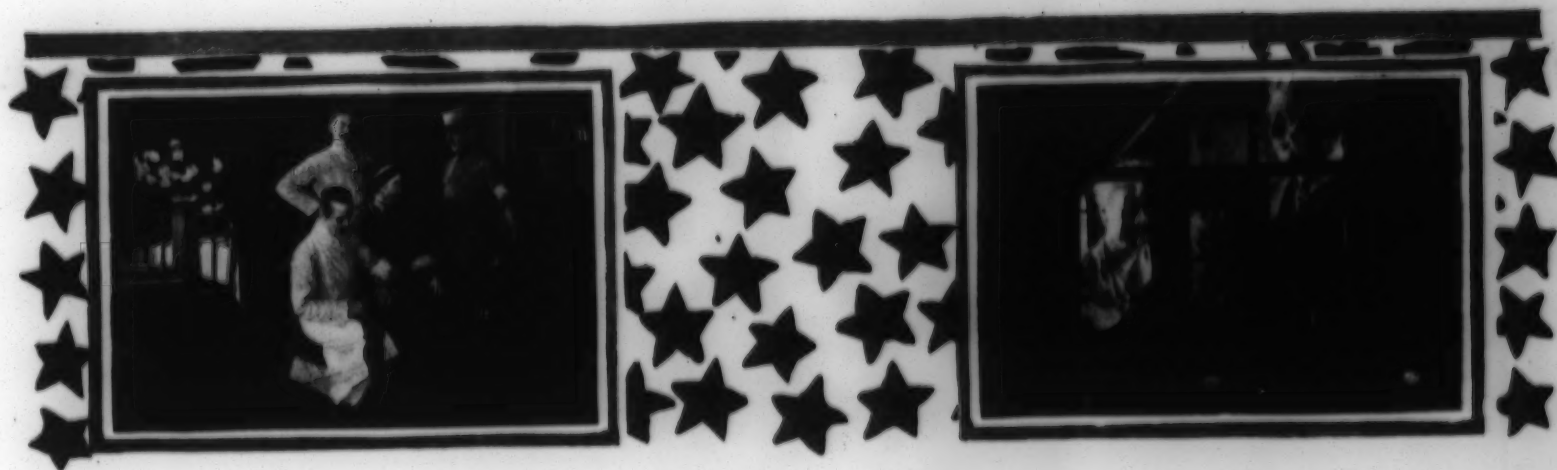


FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





“LAFAYETTE - WE COME!”



DRAMATIC MIRROR

LEONCE PERRET



Creator and producer of "Lest We Forget," "The Million Dollar Dollies," "The Accidental Honeymoon," "The Mad Lover" and several hundred other motion picture classics—adds to his long list—the crowning achievement of his career.

IN appreciation of America's noble response and the performance of her duty to civilization, the Allies and to my country—this work is dedicated

TO THE PEOPLE OF AMERICA

in the hope that it will tend to increase the growing fraternity and love between the people of the United States and the people of France."

LEONCE PERRET.

(Under the Auspices of the French Government)

LAFAYETTE

1457 B'way

**PERRET
PRODUCTIONS**

New York City

June 29, 1918

"LAFAYETTE—WE COME!" A FRENCH GOVERNMENT PICTURE

GENERAL PERSHING'S laconic speech at the tomb of Lafayette will live forever in the history of France and the United States. It is the shortest and probably the most impressive in history. These words have inspired Leonce Perret in the creation of a photoplay masterpiece, having for its title Pershing's undying words, "Lafayette, We Come!"

SUCH an inspiration combined with the knowledge of films gained by the creation and production of Mr. Perret's long list of past motion picture achievements, speaks well for the success of "Lafayette, We Come!"

IN presenting this production to the American public Mr. Perret has the co-operation and official sanction of the French Government. In assuming her indebtedness to the United States for America's performance of its duties on behalf of France, its Allies and civilization, the French Government have chosen the motion picture as its medium to convey its appreciation to America and has selected one of its sons to execute this work.

ALTHOUGH the production carries a stirring patriotic appeal, its message

France's official message of thanks in appreciation of America's performance of its duty on behalf of civilization and liberty, embodied in a powerful patriotic photoplay, presented as a story of love, mystery, intrigue and war, by Leonce Perret

photoplay fans when they heard of her return to the motion picture stage. Her excellent characterization of Therese Verneuil, Leroy's sweetheart, and the dual character, the Princess Zitkoff, will add much to her laurels and go far in increasing her international popularity. A carefully selected cast of picked artists give excellent support to Mr. Lincoln and Miss Cassinelli.

THE story of "Lafayette, We Come!" has to do with an American boy (Leroy) who becomes one of America's ten million fighting men, simultaneously with the mysterious disappearance of his sweetheart (Therese). Prior to his departure for France he is present at a reception given by the Princess Zitkoff, the woman of mystery. He is astounded by her resemblance to Therese although he is puzzled by the veil the Princess wears.

UPON his arrival in France disconcerting rumors reach him concerning the activities of the Princess Zitkoff, who is an active German agent.

ment of this duty. She enters the service of the Allied Secret Agents and is instructed to assume the role of the German spy, the Princess Zitkoff, whose capture by the French had been kept secret. Therese having succeeded in her mission and learning of Leroy's enlistment for service in France, devotes herself to caring for blinded heroes of the war in a French hospital as a Red Cross nurse.

IT is to this hospital that Leroy is brought. Therese recognizes Leroy. Overcome with pity and love and regretting the anguish she must have caused him by her sudden disappearance, she has not the courage to reveal her identity. She does not leave his side for an instant and cares for him until after a successful operation, which restores his sight.

LEROY is dazed and torn by his emotions when he discovers the nurse who has cared for him so devotedly is Therese. Bitterly he pushes her from him as she beseeches him to forgive her. A letter from the French Secret Service explains, to Leroy's astonishment, the noble work Therese had done and Leroy and Therese are united once more, inseparably bound in love.

It closes with a scene in a cathedral, Leroy completing the composition of a

is not direct. The film throughout is an absorbing and thrilling story of mystery and intrigue, flavored with the romance of love and war. E. K. Lincoln, typifying the virile American youth, is exceptionally well casted to portray the character of the American boy composer, Leroy Trenchard. Dolores Cassinelli, the talented and emotional Italian beauty, has well earned from past successes in this country the tremendous welcome she received from

FIGHTING fiercely and recklessly, indomitably resolved to forget and "Carry on," he is blinded by the fiendish weapon of a Satanic Hun. Overcome by a sense of helplessness with the loss of his sight, an overwhelming yearning for Therese takes possession of him.

THERESE having been advised of an opportunity to serve her country is obliged to sacrifice her love in the fulfill-

ment of this duty. She enters the service of the Allied Secret Agents and is instructed to assume the role of the German spy, the Princess Zitkoff, whose capture by the French had been kept secret. Therese having succeeded in her mission and learning of Leroy's enlistment for service in France, devotes herself to caring for blinded heroes of the war in a French hospital as a Red Cross nurse.

WE COME!

DRAMATIC MIRROR

LEONCE



Under the
Auspices of

THE FRENCH GOVERNMENT

A MOST POWERFUL PATRIOTIC
PHOTOPLAY APPEAL—replete with
mystery and intrigue and masterfully flavored with
the romance of love and war.

LAFAYETTE

1457 B'way

PERRET
PRODUCTIONS

New York City

June 29, 1918

EPERRET presents—

An Official
Message From



THE FRENCH GOVERNMENT

BASED on the **LACONIC SPEECH** of
GENERAL PERSHING at the Tomb
of Lafayette. It is the shortest and probably the
most impressive in history. It will live forever. He said:

WE COME!

1457 B'way

PERRET
PRODUCTIONS

New York City

DRAMATIC MIRROR

E. K. LINCOLN



Typifying Young America in the performance of America's duty in the struggle for Democracy—chosen for his exceptional ability and brilliant portrayal of

The American Boy.

THAT she was alive he felt sure. Why had he not heard from her? Where was she?

The fiendish weapon of a Satanic Hun—had blinded him. He had fought fiercely, recklessly—indomitably resolved to "Carry On"—and yet, with the loss of his sight came a sickening sense of utter helplessness and an overwhelming yearning to feel the rapid beating of her heart against his own—the memory of her passionate kisses rekindled anew the fire in his cheeks.

She—his Therese, a German spy. Impossible! But the photograph—the Princess, what of her? He could not understand.

How he ultimately won glory and happiness is told in

(Under the Auspices of the French Government)

LAFAYETTE

1457 B'way

**PERRET
PRODUCTIONS**

New York City

June 29, 1918

DOLORES CASSINELLI

Her unusual talent, her piquant charm and her extreme femininity are admirably adapted to the portrayal of the role of—

The Woman of Mystery.



AS if the earth had swallowed her, Therese Vernieul had disappeared. And then came the Princess—her brilliant concerts, her distinguished consort and lavish extravagance.

She had lived but a score of years and in some respects she was still a child—her toys were ambassadors and kings. That she was beautiful no one doubted, nor could they fathom the mystery of the veil.

She too loved—but country called, and no sacrifice was too great in the performance of Duty.

The law of compensation again proved itself—how she fulfilled her mission and won her right to love and happiness is told in—

(Under the Auspices of the French Government)

WE COME!

1457 B'way

**PERRET
PRODUCTIONS**

New York City



A quiet moment in "Stolen Orders" (Brady) finds June Elvidge and Montagu Love in earnest conversation. Frank Leigh is the other

Most canine film actors "screen well." The puppy in the photograph takes a leading part in "Wild Women and Tame Lions" (Sunshine)



Alice Joyce as the wistful heroine of "Find the Woman" (Vitagraph) has a heart-to-heart talk with her religious mentor



May Allison in "The Winning of Beatrice" (Metro) prefers to buy her sodas from the genial Hale Hamilton. No wonder Hale beams with happiness!



Emily Stevens in "A Man's World" (Metro) believes that if the kitten cannot be led to the cream the cream must be led to the kitten



Mark Twain's custom of writing in bed appeals to Gladys Leslie in "The Soap Girl" (Vitagraph) if the subject is humorous and interesting

Ruth Roland acquiring color and atmosphere for "Hands Up," a new serial in which Pathe is presenting her



There is little opportunity for repose for the clergyman in "The One Woman" (Mastercraft). W. Lawson Butt is the clergyman, while Adda Gleason is his inspiration

When "Smiling Bill" Parsons needs a friend (Apologies to Briggs) in "Matching Billy" (Capital) he finds he has no money to pay for the girl's entertainment

THE PICTURE'S VALUE TO THE GOVERNMENT

THE War has been named over and over as directly responsible for this and that condition of life. Writers, orators and others seeking to find a reason for new adjustments have been ready

to seize upon the war as the most appropriate subject. And they have not often been wrong. The war has affected us in numberless ways, sometimes to our disadvantage and sometimes to our betterment.

Perhaps no other industry has to its credit such new and profound advantages as have been gained in the past year by that of motion pictures. And they are directly traceable to the war. The films have been appropriated and utilized by the Government because they have proved the greatest disseminator of information. Films are now being manufactured by the Government as part of a comprehensive propaganda to spread news and information of the purposes and achievements of war-time America.

AT present the value of Governmental sanction to the motion picture industry cannot be estimated. It will suffice to state that a new dignity and a new scope have been given to motion pictures in the United States. And with this country's interest in films as a medium of propaganda there has developed a like interest in England, in France, in Italy, and in Germany.

Indeed, if further proof of the value of motion pictures were needed it could be furnished in the magnitude of the preparations Germany is now making to restore her economic prestige after the war. Germany certainly would never seek the screen as a propaganda channel were she not convinced of its efficacy and unless the outlook gave promise of success.

IT is now the special mission of the American Government to combat Germany's designs, and the Government needs and is seeking the co-operation of the motion picture. In the industry will be found obviously the experience, the knowledge of the best and most suitable means of making the Government's propaganda superlatively efficacious and far-reaching. The industry is familiar with the various methods of distribution and production. Its assistance, in short, is invaluable.

Just as the United States had taken over the work of visualizing on the screen the scenes of the great war and showing a pictorial history of the work being accomplished over there and over here, it has established as part of its motion picture activities a Director of Foreign Education, whose primary object is to coun-

War Develops Films as Better Medium Than Press in Spreading Information—Industry Has Great Privilege of Aiding Our Propaganda in Foreign Countries

teract German propaganda in neutral countries. Thus it is seen that the Government's film enterprises are practically worldwide. They are designed to reach every country in the world with the exception of Germany and the other Central Powers.

ception of Germany and the other Central Powers.

AMERICA, of course, is making haste in its preparation and distribution of films. But its work must not lapse for a moment if we are to derive any advantage over Germany in neutral countries. It is the peculiar privilege of the motion picture industry to have at present a scope and value far beyond anything commercial. It has taken on a semi-official stamp that should make it one of the great factors in the political and economic life of the nation. That American film men in Russia, Sweden, Norway, Denmark, Spain, South America and Mexico are advancing the cause of the United States—and at the same time the potentialities and accomplishments of their industry—is a fact of which we can be proud.

A HIGH official of the Division of Films of the Committee on Public Information recently told THE MIRROR that motion pictures were regarded by the Government as its most powerful assistant in moulding public opinion about the war and America—a far stronger aid than the press, in fact, because the films have a penetrating value that newspapers do not possess and because the camera always tells the truth. "Motion pictures have a unique value," he said. "They will enable mothers, wives and sweethearts to see how their loved ones are being treated in camps here and on the other side, and they will show the men folks at home how and where their money is being spent. Every activity of the Government which bears upon the conduct of the war will be photographed upon the screen in order that the widest possible publicity may be given. The series of official war pictures, the first of which is 'Pershing's Crusaders,' is now supplemented by a weekly which will comprise views of activities in camps here and abroad.

"The Division of Films is indeed an important adjunct of the Committee on Public Information and its importance is growing every day. It is our purpose to spread the good word about America—to show her here and in foreign countries in her true light. And the films will enable us to accomplish our aim."

D. W. Griffith once said that some day pictures would supersede the printed page in the teaching of history. Griffith seems to be as good a prophet as a director.

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

Telegraphed Reports on the Pictures' First Run Start in This Week's Mirror

THE MIRROR calls your attention to the new department of telegraphed reports on photoplays' first run, which starts in this issue on page 925.

These reports will give the box-office value of the picture, how it was played up and what the exhibitor's opinion is of its drawing power. They will be telegraphed to THE MIRROR at the very last minute each week from first run houses in every part of the country.

This marks a notable departure in motion picture journalism. It represents a great big advance in trade paper usefulness to the industry.

The opinion of many exhibitors of first run releases on the pictures they have just shown is obviously worth many times more to thousands of other exhibitors, to producers, to the motion picture industry in general, than the opinion of an individual who sees the picture prior to its release and whose viewpoint may be affected by a variety of circumstances.

The best critics are the exhibitors—the men who have paid money for their pictures, whose livelihoods depend on their pictures and who have to observe closely just what the drawing power of each picture is.

THE MIRROR has no axe to grind in these wire reports. They are printed without color or bias—just exactly as received at this office from first run exhibitors throughout the country.

All of the Big Successes of the Season Have Been the Work of American Playwrights

THE "OVER THERE" conflict has given the American playwrights expanded opportunities, just as it has curtailed the opportunities of the playwrights of England and France, most of whom are at the front. While the stage in this country has had IBSEN, SHAW, BARRIE and a few others, the bulk of the dramatic successes of the season in American cities has been contributed by our own.

It gives one pause to think of what might not have been in the drama of the United States but for our home talent. It should not be thought that our playwrights would not have been heard from except for the conditions mentioned, but the conditions have in some respects spurred the playwrights in their efforts.

Any one of these plays would have been just as successful had there been no war; all would have been what they are if the playwrights had had normal competition. The American stage is to be congratulated, and the theatergoing public has much for which to be content and much reason to be proud.

War Curtails Construction of Playhouses in New York

ONE effect of the entrance of the United States in the war has been the curtailment of theater construction in New York. With the new season a month and a half away only one playhouse figures in the plans of the Broadway managers. The new theater is being erected by the Shuberts at Broadway and Fiftieth Street and will bear the name of the Apollo.

Two theaters, which are to be operated by Selwyn and Company, are under construction, but as these were planned over a year ago and work upon them began last winter they cannot be included in the new list of proposed theaters.

It has long been a contention of certain dramatic critics that the number of theaters far exceeded that of plays; that the standard of dramatic and musical offerings would be raised if the supply of playhouses was lessened. These critics now will have the opportunity of watching the outcome of their idea, since, according to present prospects, the number of plays to be produced next season will be considerably greater than that of theaters to house them. As a matter of fact the plays of the last two seasons have far outnumbered the list of theaters.

...

London Writer Impatient Over Film's Lack of Intellectuality

A WRITER in the London New Statesman views motion pictures through unusually dark glasses. "The association—however indirect—of great novelists and dramatists with the wordless play," it observes, "is supposed to throw a glamor of intellectuality over an invention, which, on its own account, has about as much to do with 'intellect' as ironmongery has."

Undoubtedly in the days of the aborigines an occasional pessimist might have been heard to declare that the beating of a tomtom was supposed to throw a glamor of melody over the invention of music—it could not have been called an art—which, on its own account, had about as much to do with melody as sharpening arrowheads.

Give the pictures time. Even GALSWORTHY admits that they are in their "first youth." Perhaps ten years from now SHAW will be writing scenarios—he has confessed to an interest in films. Perhaps then the journalistic opponents of the photoplay will be writing philosophically and at length upon its cultural value, its intellectual appeal.

There is really very little use in a quarrel with the New Statesman. The paper is simply impatient—recklessly impatient.

MODES AND MOODS



Dorothy Dickson's success in "Rock-a-Bye Baby" is well earned. She has been a conspicuous dancing figure in several musical plays, but it was not until she appeared in the new Selwyn production at the Astor that she distinctly came into her own



Leo Carrillo and Warner Baxter settle a question of lingerie in "Lombardi, Ltd.," to the nonchalant amusement of Grace Valentine

Blanche Bates and Holbrook Blinn in "Getting Together" symbolize appropriately arms and the woman



EXTENSION OF DRAFT WILL AFFECT THEATER

Managers' Resources Strained if
Crowder Suggestions Are Adopted

If Provost Marshal General Crowder succeeds in his plan of amending the draft law to broaden the age limit on the ground that at the present rate of drafting men Class 1 will be exhausted early next year, it will undoubtedly have its effect upon the men of the theatrical and moving picture professions.

Crowder is urging the Senate Military Affairs Committee to make changes in the law so that both younger and older men can be called upon for compulsory service.

The latest reports from Washington indicate that the War Department is in sympathy with broadening the draft age, and that in the near future all men between the ages of eighteen and forty-five or forty-nine years will be made eligible for the draft.

Many of our foremost actors have already responded to the call to arms, so that already the profession is facing a shortage of leading men and those accustomed to play juvenile roles. If this amendment goes into effect there will be a still greater strain upon the resources of theatrical managers, not only where the histrionic talent is concerned but in the workshops and the workrooms as well. Whereas many of the theatres have replaced the stage hands who have been called to the front with boys and men over 31 years of age, this new law will take away many of these substitutes, so that the difficulties of producing a play will be considerably heightened.

Backstage work is one of the lines of endeavor in the theater that women are considered unable to fill.

ALL AMUSEMENT CO'S MUST BE REGISTERED

Collector Eisner Sends Out Warning
Regarding War Revenue Taxes

Collector Mark Eisner of the Third District has issued a final warning to all amusement companies that they must register with the Federal authorities not later than July 1. At the headquarters of the Third Internal Revenue District, which includes New York's theatrical district, it was explained that many amusement places, such as dance halls and the smaller film theatres, have failed to comply with the law. All of the big theaters and film houses have complied with the law and registered.

As a result of the Department's new interpretation of the tax laws, more than \$3,000 has been returned to Joseph Leblang, the cut-rate ticket agent, who protested against the original ruling under which he had to pay a war tax on the face value of the ticket and not the purchase price, which in his case was in many instances far below the box-office price. The new ruling also imposes more care on ticket speculators, who in the future must pay a war tax to the box-office on the purchase price and to the Revenue Department if the ticket is resold at a higher figure.

It looks as though the "spec" will have a hard row to hoe. Some already have quit.

ON THE RIALTO

REPORTS from Washington indicate that David Belasco has another great success in "Daddies," a sentimental comedy in which Jeanne Eagels and Bruce McRae have the leading roles, and some of New York's theatrical wisecracks who have seen the play predict that it will equal "The Boomerang" and "Polly With a Past" in popularity.

Mr. Belasco's policy which he put into effect at the beginning of the war seems to have been exceedingly profitable for him. Declaring at that time that while the war continued he would produce only plays which amuse and entertain he has reaped financial returns of a magnitude that were impossible with such works as "The Case of Becky," "The Return of Peter Grimm" and "Marie Odile."

"DADDIES" is the work of John L. Hobble, a new playwright. Another new author who has been discovered by Mr. Belasco is Hutcheson Boyd, whose play "Over the Hills" will serve as a vehicle for Frances Starr. It is undetermined as yet which of these plays will begin the new season at the Belasco Theater.

IN CONNECTION with Belasco activities a record was recently scored by "The Boomerang." The Winchell Smith-Victor Mapes comedy has completed over three years' consecutive performances with the original cast—an achievement never before made, it is said, in the history of the American stage. Doris Keane's engagement in "Romance," in London, comes the nearest to equaling this record, as this play has been given over 1,000 consecutive performances, but during the run Miss Keane has withdrawn from the cast once or twice for short periods of vacation. David Warfield had a continuous engagement of a year and a half in "The Music Master" when that play was new.

AMONG the forthcoming productions of William A. Brady will be a dramatization of Joseph Conrad's novel, "Victory." The London playwright, B. Macdonald Hastings, is making the stage version of it, and A. E. Anson probably will be seen in the chief role.

"Victory" is the first of the Conrad tales to reach the stage. It recounts the life together and the tragic adventures on a South Sea island of a Swedish misanthrope and wanderer, Axel Heyst, and a lonely and abused waif, whom he rescues from a "ladies' orchestra."

THE Times of last Monday contained an entertaining dispatch from Alexander Woolcott, erstwhile dramatic critic of the Times and now a sergeant in France in the medical corps of the army. Woolcott wrote of the performance of Elsie Janis in a great trainshed back of the lines for the entertainment of American troops, and the gay and cheerful spirit which she aroused in the soldiers by her songs and dances.

"When the history of this great expedition comes to be written," writes Woolcott, "there should be a chapter devoted to the play-girl of the western front, the star of the A. E. F., the forerunner of those players who are now being booked in the greatest circuit of them all, the Y. M. C. A. huts in France."

IN THE list of professions and occupations which draw incomes amounting to \$3,000 a year and over actors only preceded clergymen and teachers. The tradition that actors belong to a comparatively un lucrative profession has long existed, for it is known that they are forced, as a rule, to be idle many weeks in the year and this prolonged inactivity consumes the high salaries which are received during the period of engagement.

"HER SOLDIER BOY," in which Clifton Crawford appeared last season, will be presented in London this month by Albert de Courville. De Courville acquired the rights to the musical play during his visit to New York last fall. The name of Sigmund Romberg, who composed the music of the play, has been changed for the occasion, according to the London notices, to S. Rombau. "Going Up" was recently produced by Alfred Butt at the Gaiety in London, with Joseph Coyne in the Frank Craven role. It was well received and some reviewers state that Mr. Coyne has never been more amusing. The name of the librettist, Otto Harbach, as in the case of Romberg, appears on the program as Otto Harbak.

OTHER American plays scheduled for early London presentation include "Just a Woman," by Eugene Walter, Edgar Selwyn's "Rolling Stones" and "Under Cover," by Roi Cooper Megeue. Incidentally Charles Sumner Hayes, popularly known as "Pink" Hayes, figures in the list of American authors who are to collect royalties in London. While Broadway has been unaware of Mr. Hayes' playwriting activity it is now known that he is the author of a farce called "Policeman! Call a Cop!" the English rights to which have been obtained by Charles Denier Warren.

DRAMATIC MIRROR

LESS CLOTHES FOR MEN BUT NOT FOR WOMEN

Shoes Will Be Shortened—Isadora Duncan Said to Favor None

If the War Industries Board intends to put into effect its regulations to economize cloth, leather and labor, the severe restriction on dress styles for men and women will make itself felt, particularly in the theatrical world.

While of course it will be more economical where the producers are concerned, it will doubtless prove less pleasing to the eye of the spectator.

For instance, no longer will the dashing matinee idol be able to pace excitedly up and down with his hands thrust in his pockets, for he will have no pockets. He will be unable to boast of a limitless supply of the latest Broadway fashions, because sack suits alone will be permitted, and these will be limited to two models.

As far as the feminine members of the profession are concerned, the Government does not seem to be disposed to lessen the amount of clothing they are wearing at present, except as far as it pertains to their shoes. It is reported that Isadora Duncan is firmly in favor of the move of the shoeless community, and far from decrying the fact that footwear is to be limited to four colors and will be shortened considerably, she considers it a step in the right direction.

EIGHT NEW PLAYS IN WOODS LIST

Stars Are Marjorie Rambeau, Hazel Dawn, Louis Mann and Sam Bernard

A. H. Woods has announced for the approaching season eight new plays, providing parts for several stars, in addition to fourteen companies which he will send on tour with plays previously produced.

Conspicuous among the new plays will be "Friendly Enemies," by Samuel Shipman and Aaron Hoffman. Louis Mann and Sam Bernard are to head a company including Mathilde Cottrelly and Felix Krembs.

Two new productions with war interests will be "My Boy," at the Eltinge Theater, and "Under Orders," at the Republic. The chief roles in the former will be played by Shelley Hull and Effie Shannon. "Under Orders," adapted by Roi Cooper Megeue from the French of Henri Bistemaekers, is to be Miss Marjorie Rambeau's new starring vehicle.

"Come Across," the theme of which is the Liberty Loan, is by Max Radin. It will have Robert McWade in the leading part.

Miss Fanny Brice is to be presented in a three-act comedy by Montagu Glass and Jules Eckert Goodman, called "Why Worry?" Hazel Dawn will appear in a new farce, "Dolly of the Follies," by Hilliard Booth.

"The Pearl of Great Price," an allegorical play by Robert McLaughlin, author of "The Eternal Magdalen," is to be produced in August, with Marion Coakley in the principal role. Channing Pollock's "Roads of Destiny," suggested by O. Henry's story, will have Miss Florence Reed in the stellar part.

THEATRICAL ACTIVITIES OF THE WEEK

VAUDEVILLE MEN WANT TAX LOWERED—Morris Goodman appeared as spokesman for the Vaudeville Managers' Protective Association before the House Ways and Means Committee to plead for moderation in the imposition of war taxes on vaudeville theaters. In presenting the appeal Mr. Goodman insisted that the vaudeville theaters should not be taxed on the basis of capital, but on the basis of a single fixed percentage of all profits as an excess profits tax. The committee was told that the vaudeville theaters are not war profiteers, but have, on the contrary, been sufferers, and that under the present method of excess profits taxes in some instances were being taxed as much as 60 per cent. of their profits.

PITTSBURGH'S SUNDAY FIGHT—With Pittsburgh now in the throes of a violent contest between the extremist Sabbatarians and the Sunday baseball enthusiasts, with the chances that the former backed by the Blue Laws of 1794 will win the first round, a movement is on foot to have the incoming Legislature of Pennsylvania repeal the drastic laws of Puritanical days. Under a strict construction of the 1794 laws governing Sabbath day work, a man toiling in a war garden on Sunday would be liable to fine and imprisonment. In case the liberal minded folks are strong enough to make the change in the law it will enable the motion picture men of Pennsylvania to open their theaters on Sundays. Thus far every effort that has been made to have a motion picture house open on Sundays, for a few hours only, and then for charity, has been quelled by the strong arm of the law. Mayor E. V. Babcock stated that in case the City Council passes the ordinance permitting Sunday baseball he will sign it. The proposed law would allow baseball and other athletic sports from 2 to 5 P. M. on Sundays. No admission fee must be charged to any of the games. Bishop Cortlandt Whitehead of the Protestant Episcopal Church is in favor of Sunday afternoon athletic games.

SMITH AND GOLDEN LEASE GAIETY—Winchell Smith and John L. Golden have leased the Gaiety Theater for the coming season. It was in that house they did so well with "Turn to the Right" two seasons ago. They probably will first produce the Frank Bacon-Winchell Smith play, "Lightnin'," and Austin Strong's "Three Wise Men" is apt to be the second.

PLAY FOR EDDIE LEONARD—"The Wandering Minstrel" is reported to be the title of the musical play in which those on Broadway who pretend to know say Klaw and Erlanger will star Eddie Leonard next season.

MUSICIANS NOW ARE PLEDGED—The theatrical managers who pledged their theaters for a year and a half to the Stage Women's War Relief free Sunday night entertainment for men in uniform are Winthrop Ames, William A. Brady, John Cort, Cohan and Harris, and A. H. Woods. When the importance of these performances was brought home to S. Kinkelstein, president of the Musical Mutual Protective Union, Local 310, he at once pledged the services of the musicians when music is essential for a performance. The services of the Theatrical Protective Union and the Electric Light Operators Union are donated.

Louise Closser Hale, vice-president of the Stage Women's War Relief, has returned from a trip to the Pacific Coast on behalf of the organization. A flourishing branch has been established in the Mason Opera House, Los Angeles. The San Francisco branch is established in the Alcazar Theatre, Mrs. E. W. Crellyn (Camille D'Arville), chairman.

BRADY PRODUCTION IN LONDON—Edward Emery and Alice Lindahl have been engaged for "The Chinese Puzzle," a new play dealing with diplomatic life in Britain, which William A. Brady, Ltd., soon will present in London.

ACTORS AND AUTHORS GET NEW PLAY—"Marriages Are Made!" a one-act character comedy by Bess Litschultz, has been accepted by the Actors and Authors' Theater, and will appear on their program at the Fulton, commencing Monday, June 24. This little comedy is a product of the Play-writing department of the Theater Workshop of New York City, conducted by Grace Griswold in connection with the Writers' Club of New York University. In the cast are Ida Muelle, best known as the originator of the Brownies, and last seen in New York as the Marriage Agent in Chu Chin Chow; Ada Jaffe, formerly connected with Bertha Kalish and Jacob Adler, who will play a Shadtehen, or Marriage Broker, from Rivington street.

RETURN OF CYRIL MAUDE—After a long absence, most of the time in Australia, and a tour across this continent, Cyril Maude has returned to this city. He will next be seen in "The Saving Grace," at the Empire Theater, under the direction of Charles Frohman, Inc.

MORE AID FROM THEATERS

—A plan to make the theater of more effective assistance in winning the war has been launched by William Moore Patch, who is a charter member of the American Defense Society as well as a theater manager. In an address before a theater audience a few nights ago on "The American Theater as a Factor in Winning the War" he emphasized the fact that Germany both before and since the beginning of the war had made its theaters, its concert halls and all forms of public entertainment the media of Teuton propaganda, even to the extent of minimizing taxes, exempting artists from military service and subsidizing places of amusement. The War Department has approved the feature of the plan which has to do with the extension of patriotic sentiment and the national morale through musical, dramatic and other forms of entertainment that will prove of more enduring value than the services now being performed by the theaters in Red Cross, Liberty Loan and War Savings drives.

"LIGHTS OUT" PASSES—That order of "lights out" put forth by Police Commissioner Enright on June 5, when the U-boat menace was thought to threaten the town as well as the coast, was suspended last Monday after a conference between the Commissioner and Brig. Gen. Mann, commanding the Department of the East. The order was supposed to have been suggested by the War Department, but when Benedict Crowell, Assistant Secretary of War, was asked about it, he said the War Department never regarded it necessary. So Broadway again shines forth in all its glory, and the delicatessen shops and dance halls are blazing as before.

MISS O'NEIL'S NEW PLAY READY—"Patsy on the Wing," a comedy written for Peggy O'Neil by Edward Peple, and produced by Harrison Grey Fiske, will be presented at Long Branch June 24, and after three performances will go to the Cohen Grand Theater at Chicago. The play portrays the droll and dramatic adventures of an "aristocratic waif" from Ireland, whose American experiences begin in the back yard of a Harlem tenement, where she meets her fate in the person of an extraordinary young hero of the Chimmie Fadden type, played by Victor Moore.

PLAYS FOR WAR CAMPS—So many inquiries have recently come to the Military Entertainment Committee from members of the theatrical profession and so much misunderstanding exists as to the production of plays in the Liberty Theaters in our Army camps, that the War Department wishes to make plain the plan by which plays are accepted for bookings.

Any manager or actor who wishes to produce a play in the Liberty Theaters must first take the play to the New York office of the Military Entertainment Committee. Here the play itself will be passed on by J. Howard Reber, the Director of Entertainment Service and his assistant, Vinton Freedley. If the play itself seems suitable for production, the manager who wishes to produce it forms a company and a member of the Play Reviewing Committee, of which the chairman is James Cushman, then views a rehearsal. If the performance is adequate, a booking is then given through the camps, with a cancellation clause which can be made use of either by the Government or the producer.

It is a mistaken idea that any play will be accepted for booking. The play or the vaudeville act must be of a type which the Military Entertainment Committee believes will appeal to the soldiers in the cantonments and it must be clean and wholesome in spirit. Artistic merit, however, has nothing to do with its acceptance, as entertainment and entertainment alone is what is required. No play will be allowed to go into rehearsal which is not felt to fulfill this requirement.

When once a play is considered suitable a suitable company must be found to present it. The calibre of the company will be determined at the dress rehearsal.

MORE OPEN THAN USUAL—Eighteen theaters are now open and doing a good business, due to the exceptionally fine weather. In 1916 at this time but thirteen houses were open, and last year there were seventeen. The darkening of Broadway does not seem to have had a diminishing effect on the attendance, while a few managers think it a benefit.

WARS AGAINST SPECULATORS—Florenz Ziegfeld is waging a war with the ticket speculators regarding the sale of seats for his production of "The Follies," which opened this week. He issued a statement from Atlantic City, where the revue was given its first tryout, in which he states that he will wage an uncompromising fight against the ticket profiteer, and that he will do everything in his power to prevent seats from falling into the hands of the "specs." He gave out the statement in reply to a charge brought by the brokers that the manager's decision was reached only after tickets were offered to the speculators at certain prices and refused.

"The truth is precisely this," says Mr. Ziegfeld. "Realizing the importance and convenience to the public of having tickets on sale at agencies and hotels where strangers are accustomed to purchasing tickets, because good tickets at the box office were seldom obtainable, I proposed to sell to the hotel agencies all the seats they desired at box office prices, provided they would file bonds not to charge more than 50 cents over the box office price, instead of taxing customers \$10 and \$15 for front row seats, as they have been doing in former years."

"I have taken every precaution to prevent collusion between my employees and speculators. I ask the help of every good citizen. In all other cities the combined efforts of the newspapers and the authorities have stamped out this evil, and it can be stamped out in New York. I am in the fight to the finish."

STAGE REVIEWS, THE WEEK IN STOCK
Plays & Players and Other Theatrical
DEPARTMENTS ARE ON PAGES 921 TO 938

ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

MOTION PICTURES NOT NON-ESSENTIAL—The Government does not consider placing motion picture production in the absolutely non-essential industry classification. But it does believe and has been told, not once but many times, that there is an enormous amount of overproduction which may easily be eliminated, and thereby conserve considerable labor, chemicals, and various other much needed things.

What the Government seems to have been told, from what source originally nobody really knows, is that motion picture prints are too short-lived, and that new productions come into being long before the usefulness of the old ones has been exhausted. The statement has been made that a print reaches only about ten per cent. of the motion picture going public, its average life being but thirty or forty days, and then it is shelved. By cutting down production the prints of a picture will automatically live much longer, and the Government has been shown that they will reach ninety per cent of the film patrons and probably live a thousand days.

One of the newest departments created in Washington, which in effect is a transference from another department, is the Conservation Division of the War Industries Board, of which A. W. Shaw is chairman and Dr. Copeland assistant chairman. The Conservation Division is subdivided into numerous departments, each to handle the affairs of its prescribed industries and products. The primary work of this division is to eliminate wastage and at the same time attempt to cause the least disturbance in the industries not directly connected with the promotion of the war. By careful selection it hopes to eliminate all the unnecessary parts of these industries and thereby do away with a wholesale closing down of non-essential production.

Washington believes the producers will make loud protests against any such measure at first, but it also believes that the manufacturers can be convinced that they will receive a greater percentage of revenue per picture on money invested.

MILWAUKEE PROJECTION ROOM BURNED—Fire in the projection room of the Butterfly Theater, Milwaukee, completely wrecked the room and made the re-fitting of it necessary. The fire started by sparks from an electric switch alighting on a pile of film. Twenty-four rolls of film were destroyed. The film men of the city worked all night on the room, and at 9 o'clock the next morning the theater opened with a new set of machines and supplies. A feature of the fire was the fact that there was absolutely no panic, and many of the spectators were unaware of any trouble and had to be requested to leave the theater.

PLENTY OF COAL FOR STUDIOS—Unless unforeseen exigencies arise the motion picture studios of the country are to be supplied with sufficient coal next winter to operate as usual. As the matter now stands Washington plans to place the studios in the domestic consumers class, in which householders are ranked, and will be allotted the same privileges in obtaining coal. Domestic consumers figure seventh in the list of priorities, preceded only by industries vital in the prosecution of the war.

The studios suffered to a considerable extent last winter from the coal shortage, and with this experience well in mind they probably have received or ordered enough fuel for next winter.

However, the coal situation is clearing up, it is learned, and conditions probably will not be as severe as during last winter. The fuel administration, by its zone system, is dispensing the coal over the country, rationing it off with foresight and generally succeeding in getting it transported, with the result that there will be no fuelless days unless something unlooked-for happens.

FAVORABLE DECISION IN GEORGIA—The Supreme Court of Georgia in a decision handed down on June 14 declared motion pictures to rank as first class theatrical attractions. This decision upholds the Fulton County Superior Court of Georgia, which ruled against Asa G. Candler in his petition for an injunction against the Georgia Theater Company to stop motion pictures at the Forsyth Theater, Atlanta. The injunction was sought on the ground that the Georgia Theater Company was not carrying out its contract with Mr. Candler, which specified that the Forsyth should be operated as a first class theater, catering to the best class of people. In the lengthy decision all the Justices concurred. The Supreme Court held that, while the motion picture business was far from being first class in 1908, the date of the contract, improvements made since that time warranted that it be given that distinction, and pointed out that during the term of the contract and prior to 1917 the Forsyth had run pictures in connection with the vaudeville bill, and at certain times exclusively motion pictures, and that rent for the theater had been collected just the same.

VAN HUSAN SEES PROSPERITY—F. A. Van Husan, manager of the Omaha branch of the United Theater Equipment Corporation, insists this is a prosperous season for motion picture exhibitors, and to prove his claim he points to orders which reached his office last week. "They are buying, and not only that but they are buying good, standard material," argues Van Husan. "Of course, there are dull days when it is hot, but generally speaking, times are fine."

PATHE TO HANDLE OFFICIAL WAR REVIEW—The Official War Review will be issued beginning June 24 by the Committee on Public Information, George Creel, chairman, through the Division of Films of which Charles S. Hart is director. It will be distributed by Pathe Exchange.

There will be one reel each week containing the latest work of the camera men of the United States, British and Italian Governments. The Division of Films will have exclusive control of all motion pictures of the great war made by these Governments. In addition, there will also be included pictures taken by the French General Staff.

The rental prices charged to exhibitors will be approved by the Director of the Division of Films. As a result there will be no commercialism in the handling of the subject.

The Official War Review will be the first of its kind ever issued. It is believed that it will prove a feature of practically every picture program in the Allied countries.

DOES HIGH DRINK PRICE HELP PICTURES?—The theory that the high price of alcoholic beverages is turning more patrons to the moving picture theaters seems to be gaining ground. Drink dispensers say any surplus cash is absorbed by Old H. C. L., while the managers of picture theaters say that the quarters that once were spent for tipples are finding their way into the ticket booths along Broadway and other thoroughfares. It may be possible that the man with the loose change thinks he gets more real value in pictures than in most of the stuff now dispensed over bars.

N. A. M. P. I. VOTES TO ABANDON EXPOSITION—Last Thursday the N. A. M. P. I. decided, by a vote of 11 to 8, to abandon support of the Boston Exposition. The decision came after a long argument, in which the M. P. E. L. representatives contended that the good of the industry demanded the exposition and the producers' representatives that war conditions made it unadvisable. The M. P. E. L. may hold the exposition as scheduled.

GRIFFITH FILM BREAKS RECORDS—"Hearts of the World" is smashing all records in the state rights market, according to all accounts. That D. W. Griffith's war feature would prove a winner was only to be expected, but the prices which have been received for the state rights already disposed of on this production have been even greater than anticipated.

The sums are said to exceed by a big percentage the State right receipts for the same territory on "The Birth of a Nation." The amounts represent only the advances, too, as the producer has sold the feature under a plan by which he retains a half interest in the profits.

HIGHER TAX FATAL, SAYS BRADY—That an increase in the tax on motion picture theater admissions will result in a loss to the Government was argued by William A. Brady before the House Ways and Means Committee last Tuesday. Patrick A. Powers and Maurice Goodman also discussed the effect of the tax on other motion picture industries. Mr. Brady pointed out that those who would suffer would be the patrons of the motion picture houses whose admission fees were 10 and 25 cents.

He said he was willing to see the 5 cent theaters taxed and also favored reaching those motion picture houses which, charging 10 cents before the tax was put on, had taken advantage of the war to raise their price to 15 cents, including the 1 cent tax.

"To increase this tax will put a dent in our business and cause the Government loss," said Mr. Brady. "It took us four months to recover from the 10 per cent. tax in the larger cities. In the smaller cities we have never recovered."

"Ours is the only industry taxed twice. We are taxed on the film and on the admission. Some day the screen may teach the operations of great surgeons. Every class in the schools and colleges of the country may be taught by the screen. We not only want to do our bit for the war, but we want to do a chunk. Leave us where we are and we will keep ourselves alive and bring in a big war revenue for the Government."

Mr. Powers suggested a 3 per cent. tax on rental of films, instead of the present quarter of a cent tax on unexposed films and a half cent tax on exposed films.

PASADENA UP IN THE AIR—The proposal of the Clara Kimball Young company to establish a large motion picture studio in Pasadena has caused acrimonious discussion among Pasadenans. The proposition was made to the Pasadena Board of Trade through J. M. Root, manager of the Strand Theater, backed by other theater managers and business men. A site for the studio was asked and assurance given that much business would be brought to Pasadena. The films were to bear the "Made in Pasadena" legend.

Objections to the proposition were offered by a certain class of citizens. They base their arguments on a desire to preserve the "quiet and refined" atmosphere of the city, and go so far as to say that a motion picture studio is an actual detriment to a city. Some claim that Hollywood has been "ruined" by the picture studios, that "all the good people are moving away" and that "motion picture studios are enough to ruin any place."

On the other side are ranged many leading business men who appreciate the business advantages to be gained from the location of such an enterprise in Pasadena, and who are receiving the support of those Pasadenans who have a sufficient acquaintance with motion picture people to understand their desirability as citizens of any community—even of "quiet and refined" Pasadena. The matter is now in the hands of a committee.

COOPERATIVE PLAN TO EXTEND THROUGHOUT WORLD—Plans have been instituted by the executives of the Affiliated Distributors' Corporation for the extension of the organization co-operative plan of booking to other parts of the world. Organization work in Canada already is under way, under the supervision of Chandos Brenon, brother of Herbert Brenon, and Merrit Butting, editor of the Canadian Motion Picture Digest. It is expected that this unit of the Affiliated will be ready for operation shortly after distribution is started in the United States.

Herbert Brenon, now in England, has advised the officials of the Affiliated that the keenest interest has been expressed in the plan by English exhibitors, and that he had been requested to inquire what arrangements could be made to gain for the exhibitors of Great Britain the advantages of this plan. He was cabled authority to arrange for a preliminary organization of English exhibitors, and was told that a representative would be sent to London, upon request, as quickly as his passport could be obtained. New Zealand, as a result of a petition from twenty of the foremost exhibitors of that territory, will be granted a charter for thirty days with the Affiliated. Other foreign units will be organized as rapidly as war conditions permit.

SHOT BY PRO-GERMAN?—Harry Lefholtz, head of the Bluebird department of the Laemmle Film Service exchange in Omaha, Neb., is recovering rapidly from the effects of a bullet wound received when returning by automobile from the opening of the new Parmalee Theater, at Plattsmouth, Neb. Lefholtz, with other film men, was speeding homeward after staying late at the theater when a man stepped into the road, said nothing, but fired toward the car. Lefholtz was struck by the bullet and for a time it was thought he would not recover. Because of his activities in promoting "The Kaiser," Laemmle release, it was thought his assailant might be a pro-German intent upon taking revenge. Another unconfirmed report was that the criminal was an anti-booze detective watching for bootleggers. His identity still is a mystery.

CHILD INTEREST FILMS SOON—Among the most important of General Film Company's product acquisitions is a series of six dramas called the Oakdale Productions. These will be released at the rate of one a week beginning July 15. Each of the six pictures has, besides well known adult stars, a juvenile star of recognized personality and strength, and each story contains the child element as a factor.

FILM EXPRESS SERVICE IN OMAHA—Some exchange managers in Omaha, Neb., continue to throw up their hands with a gesture of despair when the express service is mentioned, while others calmly say they are having no trouble; or if they are having trouble it is no more than they expected.

"Why, I just sent out a film to a certain town in Nebraska," said Manager J. H. Calvert of the Laemmle exchange in Omaha. "It did not arrive. I found it on another railroad line, in another town, handled by another express company, with a different address on it than the one originally put on, and different from the town where I found it! What am I to do?"

"I have no trouble," said G. E. Akers, manager of the Kansas City Feature Film Company exchange. "I haven't had to make a complaint of express service regarding film for a long time. This is due to the system in our office. We do not attempt to catch the last train, but plan to catch at least two or three trains ahead of the last one. If any exchange manager complains that his express service is bad, it is because his office system is bad and because he tries to catch the last train."

W. A. Warner, general manager in Omaha for the American Express Company and a popular favorite among exchange managers because of his accommodating attitude and willingness to assist, has been appointed general agent for all the companies in Omaha after the consolidation July 1. Exchange managers hail his appointment with joy.

MAY REDUCE PRODUCTION

—The cutting by Congress of the appropriation for the Committee on Public Information to \$1,250,000 probably will reduce the amount to be used in film propaganda to \$500,000, so there may be less of the pictured product used by that bureau in future, though it is possible that President Wilson may advance to Mr. Creel some money out of his own appropriation of \$50,000,000 if he thinks more pictures are needed. Some members of the House who formerly opposed Chairman Creel now favor him, so there will hereafter not be so much opposition to his use of pictures, among other things.

PRO-GERMAN INCENDIARISM

—The Princess Theater of Hopkinsonville, Ky., under the management of the Crescent Amusement Company of Nashville, burned down June 10. The picture showing at the time was Ambassador Gerard's "My Four Years in Germany." The fire was said to be of incendiary origin. The audience moved out quickly and in good order, and no one was injured. Damage to the building and equipment is \$17,000.

BOSTON'S PICTURE EXPOSITION—The National Motion Picture Exposition to be held in Boston July 13-20 is beginning to show some of its scope. On the educational and historic side there is much of interest to those in the industry as well as to those outside it. In the two model theaters there will be applied many of the latest accessory machines and improvements in the fitting of theaters. Here the visitor may see how these work in actual use, a method of demonstration of first value. These opportunities will be open to firms engaging space.

The historic museum is awakening lively interest and many have come forward with offers of machines and appliances used in the infant days of the business. The management invites those who wish to loan ancient appliances to get in touch with Manager Samuel Grant.

The two great novelties of the exposition will be the studio and the laboratory. Any visitor may have a motion picture of himself or family and friends which will be developed in the laboratory and shown in one of the theaters the following day.

FUNKHOUSER HEAVILY CHARGED

—Inefficiency in office in that he failed to censor motion pictures properly is one of the forty-one specific charges made against Major M. L. C. Funkhouser, suspended Deputy Superintendent of Police, of Chicago. The formal charges embrace general insubordination, inefficiency, the employing of "persons of ill repute and character to investigate and report moral conditions and to regulate and suppress vice." Chief of Police Schuettler is named as one of the persons alleged to have been shadowed.

Funkhouser has not yet filed answer to the charges.

EASTERN UNITED MEN MEET

—"A working quota by August" is the new slogan adopted by the Eastern representatives of United Picture Theaters of America, Inc., when several of them, encouraged by the spurt of enrollments in the Pittsburg district due to endorsement by the Motion Picture Exhibitors' League of Pennsylvania, gathered at the New York offices to formulate plans for putting the entire Eastern section "over the top." In his address President Berst made mention of several points wherein the United project would prove beneficial to exhibitor members that had not before been brought out in the advertising of the corporation. Among these was the fact that inasmuch as film rentals would be based on a mathematically determined percentage of production cost, the exhibitor would become familiar with the financial history of the product he handles before it reaches him.

EXPORTERS TO ORGANIZE

The Film Exporters of America is what the film exporters of this city have decided to call their organization. At a meeting at the Astor last week Dr. Shellenberger of the Arrow Film Company, L. R. Thomas of the North American Motion Picture Corporation and Harry Kosch were appointed to prepare a charter and laws for the guidance of the new body. The exporters later will affiliate as a body with the N. A. M. P. I.

It is probable that the recent decision of the Government to establish a censorship of films exported from the country actuated the numerous applications from exporters for membership in the National Association of the Motion Picture Industry received at a meeting of the executive committee held in the Hotel Astor. The second annual meeting of the National Association of the Motion Picture Industry will be held at the Copley Plaza Hotel, Boston, on July 19.

BLACKTON ACQUIRES "GETTING TOGETHER"

—J. Stuart Blackton has acquired the film rights to "Getting Together," the recruiting play now running at the Shubert theater. He will transfer it to the screen under the auspices and with the co-operation of the British-Canadian Recruiting Mission.

"Getting Together" is the joint work of Major Beith, J. Hartley Manners and Percival Knight. Blanche Bates and Holbrook Blinn are appearing in the leading roles of the play. Anthony P. Kelly will collaborate with Commodore Blackton in elaborating the plot for the screen and writing the scenario. The cast has not been selected as yet.

DISTRIBUTION COSTS TO BE REDUCED

—Through the organization and incorporation of the Film Clearing House, headed by Col. Jacob Ruppert as president, there seems to be hope of a reduction of the enormous expense now attendant on the distribution of films. The Film Clearing House is designed to do the distributing now handled by a dozen or more branch offices and exchanges. Col. Ruppert said: "I think I have a plan that will improve the film distributing situation. But it is more than just a plan. It has already been presented to some of the leading exchange systems, and is receiving their serious attention."

A temporary office has been opened at 18 East Forty-first street.

RED CROSS TO OPEN THEATER

—The New Orleans chapter of the American Red Cross is to have charge of the formal opening of the new Liberty Theater, which will occur about July 1. It is to be a notable event, with the Governor of Louisiana and the Mayor of New Orleans in attendance.

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FROM PRODUCER AND DISTRIBUTOR

STATE RIGHTS IMPORTANT IN WEST—The state rights field in Omaha, Neb., from which the territory including Nebraska, Iowa and part of Kansas is covered, is rapidly climbing in importance, according to R. Levin, manager of the Sterling Film corporation, Omaha.

"Our business is going up by leaps and bounds," she said—yes, this wartime manager is a Miss, and an excellent manager, even the exhibitors agreeing. "The Empress, big downtown house in Omaha, has booked our Chaplin re-issues for first runs and report they are doing a big business. We have four of the two-reelers and twenty-two of the one-reelers. It is so long since the originals have been out that they make just as much of a hit as they ever did. People have forgotten them. I find there is a marvelous increase in the demand for short stuff. We handle the series of two-reel Rex Beach pictures which ran at the Rialto in New York City to such a success, and these ought to make a great hit in the middle west. "We are not neglecting the long stuff, of course, but have bought George Loane Tucker's masterpiece, 'I Believe,' and are now completing arrangements for a startling introduction of this feature in our territory. Our state rights program will include a two-reel Hart re-issue; a two-reel Keystone, and a single reel Christie comedy. Maybe we will use Shorty Hamilton, a two-reeler, in place of one of those. These programs certainly go good."

KLEINE WILL DISTRIBUTE IT—George Kleine will distribute the new Rialto de luxe production "The Unchastened Woman" for all territory outside of Greater New York. The picture was made from the successful play of the same name written by Louis Anspacher and in its translation to the screen has lost none of its original charm. It was a great success on the legitimate stage.

ALMA RUBENS HEADS TRIANGLE—"The Painted Lily," a story by Catherine Carr, scenarioized by the Cinema Exchange and featuring Alma Rubens, is first on the Triangle program for June 30. The second release of the week presents the Roy Stewart, Director Cliff Smith and Steve Rounds combination in the second "Red Saunders" story by Henry Wallace Phillips, "The Fly God."

"The Painted Lily" portrays the conflicting emotions in the life of a girl who, brought up amid good surroundings and protected from the sordid side of life, is cast into the degrading atmosphere of the underworld and forced to pose as the accomplice of a notorious gambler. Thomas N. Heffron directed it.

"The Fly God" pictures Roy Stewart for the second time as the good-natured westerner, William ("Red") Saunders. Cliff Smith did the directing.

KEENEY RELEASING BEGUN—June 30 is the date for the release of the first production of the Frank A. Keeney Pictures Corporation, "A Romance of the Underworld," and the first release of De Luxe Pictures, Inc., with Doris Kenyon heading her own company in "The Street of Seven Stars." The pictures of both companies are being handled for the market by the William L. Sherry Service.

The Keeney forces have begun work on their fourth picture, "The Girl with a Past," by Paul Armstrong, with Catherine Calvert as star. The production is being made in the Biograph Studios, 176th Street, New York, under the direction of James Kirkwood. The second Keeney release will be "The Girl Problem," by E. Lloyd Sheldon, starring Miss Calvert. Herbert Rawlinson will appear opposite her.

GOLDWYN ZONE CONFERENCES—Two-day sales conventions of Goldwyn's managers and salesmen from all nineteen of its American branches were held simultaneously on June 22 and 23 in three cities—New York, Cleveland and Chicago. In each instance an executive of Goldwyn's home office organization was in charge, bringing the new sales policy of the Goldwyn Pictures Corporation for the season which begins in September.

ARTCRAFT'S THREE BIG ONES—Three Arcraft big features are announced by Walter E. Greene, managing director of Famous Players-Lasky, for release in July. They are William S. Hart in "Shark Monroe," July 8; "We Can't Have Everything," a Cecil B. De Mille production, also July 8, and Elsie Ferguson in "The Danger Mark," July 29. In "Shark Monroe," which William S. Hart directed under the supervision of Thomas H. Ince, Mr. Hart enacts a role which differs radically from any he has previously appeared in, the master of a sealing schooner. Katherine MacDonald appears for the first time as Mr. Hart's leading woman.

Cecil B. De Mille's special production of Rupert Hughes' "We Can't Have Everything" is especially noteworthy for its cast, in which Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts and Sylvia Breamer are featured players.

The final Arcraft offering of the month is "The Danger Mark," Elsie Ferguson's vehicle, a screen version of the Robert W. Chambers novel. Hugh Ford directed the production. The story deals with the subject of heredity.

Douglas Fairbanks' next Arcraft picture will be "Bound in Morocco," the story of which is written by Allan Dawn. It is now nearing completion. Pauline Curley makes her debut as leading woman with Fairbanks.

PICTURE'S BIG SCENE IN THEATER—Lina Cavalieri and her husband, Lucien Muratore, appeared at the Century Theater last week in a scene from "Carmen" which is to be used in a Paramount picture, "A Woman of Impulse," with Cavalieri as the cigarette girl and Muratore as Don Jose. A remarkable feature was that the "audience" was paid, instead of having to pay the usual price of \$5 per head to hear opera. The company has gone to Bear Mountain Lake to film the outdoor scenes.

Marguerite Clark is at Delaware Water Gap with Marshall Neilan, her director, working on exteriors for "Out of a Clear Sky," for Paramount release, which will include romantic mountain scenes with Raymond Bloomer.

Director Emile Chautard expects to finish the Pauline Frederick picture, "A Daughter of the Old South," this week. This Paramount picture has many comedy situations.

CYCLE OF 26 COMPLETE—Goldwyn's next four releases, which will complete the cycle of twenty-six begun with "Polly of the Circus" on September 9 of last year, are declared by the producers to constitute a powerfully fitting group climax. Following "The Glorious Adventure," in which Mae Marsh is starred, and which is to be seen everywhere beginning July 14, the productions and dates of release are: July 28, Mabel Normand in "Back to the Woods"; August 11, Madge Kennedy in "Friend Husband"; August 25, Mae Marsh in "Money Mad." "The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Woman."

FIRST DOLL COMEDY—"The Burglar Man," first in the series of Emerald Cinema Doll Comedies, is released this week by General Film Company. In this film the doll players present a parody upon the type of comedy of the famous Charlie Chaplin, in which characters described as Charlie, Mike, Burglar Man, Edna and others do all the stunts of well known comedians and a few more in addition. Titles for the two succeeding releases are "Next" and "The Handy Man."

SYNOPSIS IN DEMAND—Gerald Bacon of the Bacon-Backer Film Corporation, which is producing in the new studios at 230 West Thirty-eighth Street, is endeavoring to secure synopses suitable for picturization. Mr. Bacon doesn't want continuity, etc., until he has gone over synopses. If they contain real picture possibilities he will go forward with other stuff. This gives the author an opportunity to sell what is practically ideas and does away with the laborious continuity work on material that is not acceptable.

NEWSPAPERS ASKED TO HELP—A nationwide campaign has been started by the Universal Film Manufacturing Company to enlist the aid of the newspapers on the side of the motion picture industry in its battle to establish itself as an essential industry in the eyes of the Government.

The opening gun in the Universal campaign is a letter addressed to the publisher of every newspaper in the country. This letter, signed by Carl Laemmle, directs attention to the movement set afoot by people ignorant of the part being played by the screen in sustaining the morale of the nation and which urges a virtual boycott against moving pictures.

PATHE'S JULY 7 PROGRAM—A lively comedy with a strong romantic flavor, "Annexing Bill," with Gladys Hulette and Creighton Hale in the star roles, heads the Pathe program to be released July 7. The action of the story is based upon one idea, "Would you give up a million dollar legacy to marry the man you love?"

Episode 18 of "The House of Hate," entitled "At the Pistol's Point," is also released on this program.

The big comedy will be "An Ozark Romance," with Harold Lloyd and Bebe Daniels. It is a josh on the old sob style of melodrama.

NEW MUTUAL-HODUPP EXCHANGE—G. B. Svenson, representing the executive offices of the Mutual Film Corporation, and V. H. Hodupp, representing V. H. Hodupp, Inc., have signed a long term lease for the entire building at 111 West Maryland street, Indianapolis. This building was selected as the most desirable location for serving exhibitors and Jacob H. Hilkene, director of fire prevention of Indianapolis, has approved the arrangements as complying with the city's fire prevention ordinance.

FIREMEN FILM ACTORS—Specialty Film Import Company, Montreal, is producing a five-reel war play in which Montreal firemen will be the principal actors. The picture will first be shown in Montreal in aid of the Firemen's Benevolent Association.

NEW O. HENRY FEATURES—An O. Henry story, "The Brief Debut of Tildy," is a current release of General Film. Betty Blythe appears in the leading role. Following this release will be "The Coming of Faro Nell," a Wolfville tale featuring Patricia Palmer and Robert Burns.

Another O. Henry story, "Mammon and the Archer," is to be released shortly by General. Agnes Ayres and Edward Earle, stars in numerous other O. Henry stories, are the featured players.

METRO TAKES MORE STUDIOS—Metro Pictures Corporation has rented the top floor of the Biograph studio for the use of Metro and Screen Classics, Inc., stars and companies. This was found necessary to provide room for the distinguished stars now under contract.

Viola Dana will work in the "deepest Bronx" location on "Flower of the Dusk" under the direction of John H. Collins, and Emily Stevens probably will make "Kildare of Storm" there under the direction of Edwin Carewe. David Thompson will take charge of Metro's "extension studio" at the Biograph.

Exterior locations for Mme. Nazimova's Screen Classics, Inc. production de luxe, "L'Occident," by Henry Kistemaeker, have been chosen by Albert Capellani, who is handling it.

Ralph W. Ince has been engaged by arrangement with Arthur Sawyer and Herbert Rubin to direct Ethel Barrymore in "Our Mrs. McChesney."

"To Hell with the Kaiser," the Screen Classics, Inc. patriotic feature directed by George Irving, with Lawrence Grant and Olive Tell in the leading roles, is practically ready. An ignominious fate has been devised for the Kaiser.

May Allison soon will finish "A Successful Adventure," a story by June Mathis which Harry Franklin is directing. Francis X. Bushman and Beverly Bayne are deep in the comedy drama "Both Members," by Luther A. Reed, which Charles J. Brabin is directing.

"LITTLE SISTER" HEADS PATHES—Bessie Love, Pathe's winsome comedienne, in "A Little Sister of Everybody" is the feature of the Pathe program released June 30. Elaborate advertising and publicity matter prepared by Pathe describe "A Little Sister of Everybody" as "the happy play with the glad girl." The play was written by Charles Sarver from a novel by William Addison Lathrop, produced by Anderson-Brunton at the Paralta Studio, and directed by Robert Thornby. A new Toto comedy, "The Furniture Movers," a one-reeler, comes on this program.

PARALTAS IN NEW CIRCUIT—The W. W. Hodkinson Corporation announces that the Paralta portion of Hodkinson Service will play throughout the Poli circuit in New Haven, Waterbury, Hartford and Bridgeport, Conn., and Worcester, Mass.

"HELL BENT" JULY 1—"Hell Bent," featuring Harry Carey, heads the list of productions released by Universal during the week of July 1. This is a Western five reel special attraction and Universal claims for it unusual beauties scenically and unusual interest from a story standpoint. Neva Gerber makes her debut as Carey's leading lady.

"The Butler's Blunder," a comedy featuring Eileen Sedgwick, is the Monday Nestor. It tells of an exceedingly amusing mixup which ends disastrously for the butler.

"Naked Fists," a drama featuring Neal Hart and Eileen Sedgwick, is the two-reel Western feature.

MISS MORGAN AIDS UNIVERSAL—Co-operation given to the industrial department of the Universal Film Manufacturing Company by Anne Morgan, head of the American Commission for Devastated France, has enabled that film organization to obtain some wonderful views showing the extent of the relief society's work in the war zone. The scenes obtained by Universal show the production of shawls from the shearing of the sheep to the actual distribution of the garments, and these form a wonderfully human document. Incidentally, Miss Morgan is being aided in her work by Sarah Bernhardt, Julia Marlowe and Mary Garden.

TIMELY PARAMOUNT PICTURES—Two new Thomas H. Ince productions will be released early in July by the Famous Players-Lasky Corporation. The first, scheduled for July 1, will be "The Kaiser's Shadow," featuring Dorothy Dalton, and the second, released July 8, will be "The Claws of the Hun," in which Charles Ray is starred. While neither is essentially a war picture, they are closely interwoven with the great struggle on the other side of the Atlantic.

"The Kaiser's Shadow" was written by Octavus Roy Cohen and J. U. Giesy and originally appeared as a serial in the All Story Weekly. "The Claws of the Hun" is adapted by R. Cecil Smith from a story by Ella Stuart Carson.

STATE RIGHTERS AFTER "FIGHTING NAVY"—The coming presentation of "Your Fighting Navy at Work and at Play" at a Broadway theater and in Greater New York has created a keen demand by state righters all over the country. Parties from Boston, Philadelphia, Chicago, Minneapolis and California have been calling on E. W. Hammons, vice-president of the Educational Films Corporation, asking that the proposition be explained in detail.

LUBIN, SAWYER AND INCE TOGETHER—Announcement is made of an organization to be known as Associated Pictures, Inc. This company, the organizers of which are Herbert Lubin, Arthur H. Sawyer and Ralph Ince, will produce a series of special features to be released under the brand name of Ralph Ince Film Attractions.

"THE GADABOUT" COMPLETED—Production of "The Gadabout" in which Edna Goodrich is working for Mutual at the Biograph Studios in New York, has been completed. The story is by Mabelle Heikes Justice. It is being produced under the direction of Burton King with David Powell as leading man.

VITAGRAPH'S JUNE 24 PROGRAM—The Vitagraph program of releases for the week of June 24 is as follows: Blue Ribbon production "The Girl in His House," featuring Earle Williams with Grace Darmond. Directed by Tom Mills. Serial, 2 parts, "Hurled to Destruction," Episode No. 12 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Directed by Paul Hurst.

BLANCHE SWEET'S CONTRACT—Owing to her wonderful work in "The Hushed Hour," which was recently completed at D. W. Griffith's Fine Arts studio, Hollywood, Harry Garson has signed up a long term contract with Blanche Sweet. Miss Sweet's next picture will be "The Unpardonable Sin," by Rupert Hughes. The production will be made in New York.

Clara Kimball Young is now in the midst of production of "The Savage Woman," adapted to the screen by Kathryn Stuart from the celebrated "La Fille Sauvage," by Francois Curel, at the Lasky studio in Hollywood. It is said that this work affords Miss Young one of her best opportunities for emotional acting and screen characterization. After completing "The Savage Woman" Miss Young will start on a short tour of the western coast, returning to New York for the purpose of producing "Cheating Cheaters," bought at a high price from A. H. Woods.

LEAVES CITY JOB FOR FOX

—James E. MacBride, president of the New York Municipal Civil Service Commission, has tendered his resignation to Mayor John F. Hylan, and will take an executive position with the Fox Film Corporation. Mr. MacBride formerly was a newspaper man.

MURILLO SCENARIO FOR NORMA TALMADGE

—Work on the scenario of a new photoplay to be used by Norma Talmadge is progressing rapidly in the expert hands of Mary Murillo. This will be Miss Talmadge's next production. Sydney A. Franklin will be the director.

Alice Brady has acquired a new director in the person of John Stewart Robertson, who received a stage training under Charles Frohman with Maud Adams, and under Henry B. Harris with Rose Stahl. Mr. Robertson, who is in charge of the new production which Miss Brady is now starting for Select Pictures Corporation, is collecting his cast. David Powell will be seen for the first time as Miss Brady's leading man.

FOUR MORE JESTER COMEDIES

—William Steiner, founder of the Jester Super Comedy, has returned from his western trip, and work on the last four Jester Comedies, that will make up the first year's output, has commenced. When finished these will bring the releases in complete form up to and including January, 1919.

WINCHESTER RESIGNS FROM PATHE

—Tarleton Winchester, publicity manager of Pathe Exchange, Inc., has tendered his resignation to accept an appointment in the United States Shipping Control Committee. It is probable that he will leave on June 22. William Lord Wright, at one time with THE DRAMATIC MIRROR, who has been with Pathe for some time as scenario and title expert, will take Mr. Winchester's place. Mr. Wright is a well known figure in the industry, having been publicity manager for the Selig-Polyscope Company prior to joining Pathe.

"CUDDLES" AT HOLLYWOOD

—Lila Lee, the new fourteen-year-old star of Paramount pictures recently announced by the Famous Players-Lasky Corporation, has arrived at Hollywood and will start work immediately on the first of the series of productions in which she will be starred under the terms of her five-year contract. She was accompanied by Mrs. Gus Edwards.

Miss Lee's first picture will be "The Cruise of the Make-Believe," from the pen of Tom Gallon. Her second picture has been selected. It is by James Oliver Curwood.

George Melford has gone with Wallace Reid and company for location in a lumbering district of California where the outdoor scenes for "The Source" will be filmed. Ann Little is leading woman and has the role of a Swedish girl—Svea Nord—a departure from her previous characterizations.

C. B. DeMille has completed "We Can't Have Everything," his newest Artercraft special. Jeanie MacPherson, author of "The Whispering Chorus," "Old Wives for New," etc., is engaged in writing the next picture which Cecil B. DeMille will do for Artercraft. William C. DeMille will direct Ethel Clayton in her first Paramount picture, to be started next month.

Donald Crisp is laying plans for Fred Stone's first production for the screen. Mr. Stone and his staff are expected at Hollywood soon.

WHARTONS FINISH "EAGLE'S EYE"

—A noteworthy achievement in the making of motion picture serials was accomplished when Theodore Wharton cut last week the last scene of "The Eagle's Eye," that has been used to combat the intrigues and the propaganda of Germany, and to help Liberty Loan committees to further the buying of bonds. It has been used in Mexico to forestall the lies which are being spread there by the hated Hun. It soon is to have widespread circulation abroad.

"SHORTY" RELEASES READY

—W. H. Productions Company is ready to release the series of 16 two-reel Shorty Hamilton pictures. Each subject will be entirely reconstructed and will be given a new title to conform with the new story, the old title also being given prominence on the film and the advertising matter. Some territory already has been disposed of.

W. H. Productions Company also will re-issue a series of 24 one-reel Fatty Arbuckle comedies. In a great many of this series Mabel Normand is featured with Arbuckle.

SHELDON APPEALS TO PUBLIC

—Through the Los Angeles newspapers James M. Sheldon, president of the Mutual Film Corporation, has made an appeal to the public to stand by pictures as a war time necessity. A thrift movement threatened the existence of the motion picture theaters, and when Mr. Sheldon learned of the jeopardy in which Los Angeles theaters stood he ordered an advertisement published pointing out the service the motion picture has rendered and is rendering in the conduct of the war.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

A SUGGESTION to the Creel Committee, whom we like so well for their friendship toward the film industry: You are not developing foreign propaganda channels by compelling foreign film buyers to accept American "educational" in order to show American dramas.

The compulsory export of one "educational" reel with every five of drama means a perfect flood of "educational" on the foreign public, and remember that the latter—and not the exporters—is the target at which you are aiming. Remember that when quantity steps in, quality steps out. That the best kind of propaganda is the psychological sort: whenever an American hero shows the final triumph of American virtue, this fine country of ours "registers" just a little higher with the foreign spectator. All drama that shows America's institutions or citizens in the right light is sure-fire propaganda. Every theater in a foreign clime that is showing this sort of drama is an American propaganda agency.

Are we out to discourage these agents, whose world-service we receive gratis? Are they to receive the less consideration because they work for us without charge? The expert film man will tell you, Mr. Creel, that numerous of the foreign publics will not tolerate in their screen entertainment other than the straight dramatic or comic.

It is foolish to think that the problem of publicizing America's aims and ideals can be solved by a set rule for all export operations. Almost every country to be reached differs in its tastes! These tastes must be made the subject of careful study, and then only ought the propaganda "educational" be slipped in. Indeed, there will be no need to "slip in" carefully selected stuff: that sort will be booked by the exhibitor with alacrity.

A set rule like the "One-in-Five" completely fails to fill the bill, and can be only productive of panic and paralysis. It was never conceived by persons who had the slightest conception of the problem on hand. It can only hamper and cripple a great publicity work. Can you imagine the German film propagandists in Spain, Switzerland, Holland and the Scandinavian countries working under a "One-in-Five" rule!

A LETTER from a Fearorfavorite. He writes: "The statement of Mr. Carlos, in charge of foreign exploitation for William Fox, is unique.

"Mr. Fox was the first American producer," says Mr. Carlos, "to enter the foreign field on his own account, preferring such action to the prevalent practice of selling his product abroad."

"Vitagraph, Edison and other 'Association' manufacturers had London and Continental offices for the direct sale of their product before Mr. Fox was ever heard of as an American producer."

My correspondent is right and also—by his own statement—wrong. Yes, Vitagraph, Edison, etc., had European offices before anyone ever

A Suggestion to Creel—Fox as an Exporter —Workable Under Warren—Morrison's Denial—Bert Ennis for Tobacco Fund

conceived of William Fox as a film manufacturer. (He was solely an "exchange" then, fighting these manufacturers, and beautifully!) But my friend asserts that these foreign offices handled the "direct sale" of the particular film product. And that's the difference. They were simply sales agencies. They turned the films over to someone else to exploit.

Now, the point (as I remember it) that Fox publicity has made about their foreign offices is that they actually distribute their product, go right to the foreign exhibitor with it. This was the basis on which "Winnie" Sheehan organized them, and they have held right to it. If the Fox claim is to be disputed, the early European offices of Vitagraph, Edison, etc., cannot furnish the grounds. South America is, rather, the field. There the Universal has maintained genuine exchanges for some years: perhaps R. H. Cochran will tell you how many. Cuba has also had a U exchange for a long stretch, but then likely Cuba is not considered "foreign."

AN OLD favorite returns to this stage in Goldwyn's Fred B. Warren, who has been too busy for the past six months to say the original things we like to quote. Our remark on "lemons" two weeks back made Warren say this to a friend:

"I prefer to find my publicity men in the raw. The newspaper ranks are full of potential picture publicity men! They break in, all right! It just takes courage on the employer's part. Courage and the co-operative spirit. I prefer the must-be-made man to the ready-made one always. For the bright greenhorn CAN be made into a strong cog in your wheel, whereas the 'arrived' man has set notions that leave him unresponsive to new ideas. Last week I took the best reporter in St. Louis for our publicity staff, this week the star reporter from Boston. I have no fears for their success."

I have no doubt that these men will "go over." Warren is that rare type of film executive who doesn't pick "lemons"! I know, because I have watched the man from close to the day he entered the picture business. And yet I wouldn't herald this latest Warrenism as good general advice! It reminds me of the reply I once made to a chap who asked if I thought practical the Davis idea of never allowing your director to be more than an important link in the studio chain. My answer was: "Yes, it is practical—UNDER DAVIS!" I knew that Davis was a producing executive from start to finish: he could count the cost and write the continuity and put the picture on, in a

pinch! Well, Warren is that sort of an executive on the business side. HE can develop rough material. HE needn't be bluffed by the ready-mades! Sure, his scheme is workable—under Warren!

WHILE IT IS true that "Chapin made money by looking like Lincoln"—plus years of strenuous, never-say-die research and real acting ability—his exploitation of his work was ever on a dignified basis. He revered the man he portrayed so that claptrap methods were out of the question with him. He would not tolerate an employee who viewed the Lincoln pictures as any other theatrical or film proposition. He insisted that they were on a different plane, had a higher mission; and inspired his associates to so regard them. His studio was not like others—it had the quiet of a parish house! Miss Chapin was largely responsible for this odd atmosphere, and it was indeed a place where a man could think. Chapin would never "rush." Often he spent an entire day on a single scene. Five years ago, when the Cycle was started, this caused all sorts of surprised comment: to-day the best directors do it.

One day while the head of the studio and his sister were out of town the press department sent out what it considered the best story of the certain month. It had caused all the writers to guffaw, and when publicity men "fall" for a story that way it is pretty certain to be good. The thing ran about like this: Chapin had made an appearance for the Red Cross in some forgotten mountain hamlet. He received tremendous applause on appearing, another ovation at the finish of his address and had the further pleasure of seeing lots of cash donated to the charity as the result of his efforts. But somehow the audience was not as respectful during the period of his appearance as such audiences usually are. They were receptive, sure enough, but they persisted in grinning at him as though he were an acrobat doing comedy tumbles. He found a vast "smile that won't come off." He wasn't angry, just curious. But going home on the train he became enlightened. The hamlet printer had made a mistake in the circular announcing the Lincoln man's coming. He had inserted an "i" before the "in" in C-h-a-p-i-n.

Chapin burned the wires to have that story "killed" by the editors to whom it had been sent. All the time he conceded it was a good yarn, too. "I hate to discourage you," he said to the publicity manager—"the thing is so readable. But you know we have got to step easy because of the peculiar nature of our work. If I was known as the portrayer of any one but Lincoln I'd say yes. But portraying such a character you can't take chances. Not even in stray

press material. We've got to build a regular wall of dignity around our work."

PUBLICITY that is "on a plane" is not confined to the Chapin stuff. There's plenty more of it in moviedom! I have particularly in mind the Paralta efforts. Every one seems well thought out and possessed of a purpose. I do not know the Mr. Walraven who is said to be responsible for Paralta press matter, but I feel a great respect for him. Walraven's work is worth watching, particularly by press men who feature the "loony" movie story! If we are the great and grand Fifth Industry, why isn't our publicity (which represents us to the outside public) in keeping? That odd bird the film publicist who works without pay (!) presents himself to us in the following letter:

Say, You have got me all wrong. Issue May 23, your page-top column 3. I am not a member of the Sherry organization. Awful nice of you to be so complimentary about past, my age, my antipathy for matrimony and my ability to put over sales and promotion stunts. Anything you might say about my ability in the form of praise would, of course, be absolutely correct. But listen here—it just happens that Mr. Sherry has a veritable raft of top notchers with him while I am one of the old employees who is not.

There is N. J. Sennott, prince of good fellows, who is general manager. He was always Mr. Sherry's general manager for years back—even in other lines of business—before there was a picture business. Then F. A. Lappen was his star salesman when Mr. Sherry had the Paramount Exchange. He was the first salesman hired for the new concern. Then came Charles Novotny, who has been cashier for Mr. Sherry for many years and one of the best in the business. And Miss Irene Mulkey—Mr. Sennott's former secretary—she is the secretary and general factotum at the new office. Then Dan Savage, who recently left the Famous-Lasky exchange in Buffalo. He is with the new Sherry organization and will look after many of the exchanges. But I am NOT connected with the office. I have written a few items for Mr. Sennott—just out of courtesy. Would be glad to write more for that bunch, any time when I could spare the time. But not on salary. That I get elsewhere. Its origin, like your identity, is dark and mysterious and it is not the picture business. Very truly,
E. V. MORRISON.

A PUBLICITY man with naught of the mysterious about him, one Bert Ennis of Petrova Pictures, also sends us a letter. He thanks us for them kind words in a recent Fearorfavor, after which he claims it is our duty to ask exhibitors both old and new to book Mutual's "My Lady Nicotine." As the Petrova films go through the First National, I wondered what Ennis was doing out boosting "the opposish," until further down in the letter I found it was all in behalf of "Our Boys in France Tobacco Fund," in which Ennis is interested. Ennis and Assistant General Manager Sullivan of Mutual expect big things for the fund through the exploitation of this comedy reel. Another line will dispose of all the current correspondence worth quoting. A reader urges "thoroughness" in production methods and mentions Oscar Apfel: we were reading a review of his Kitty Gordon film, "The Interloper," when the letter came to hand, and it causes us to say amen to our correspondent's points. Let there be more Apfels!

STAGE PRODUCTIONS PASSED IN REVIEW

"Ziegfeld Follies, 1918"

Revue in Two Acts and Twenty-six scenes, lines and lyrics by Renold Wolf and Gene Buck. Music by Louis Hirsch and Dave Stamper. Produced by F. Ziegfeld, Jr., at the New Amsterdam Theater, June 18.

PRINCIPALS: Marilyn Miller, Lillian Lorraine, Will Rogers, Eddie Cantor, W. C. Fields, Ann Pennington, Frank Carter, Harry Kelly, Gus Minton, Allyn King, Kay Laurell, Frisco, Marion and Madeline Fairbanks, Marie Wallace, Rose Dolores, Dorothy Leeds, Gladys Feldman, Florence Cripps, John Blue, Martha Mansfield, Kathryn Perry, Assison Youngs, Dorothy Miller, and Kathryn Palmer.

Florenz Ziegfeld has changed his policy of production so far as "The Follies" is concerned. The new revue at the New Amsterdam makes a new appeal to the ear, whereas heretofore it possessed a charm almost exclusively for the eye. The annual fleshly triumph a la Ziegfeld has always been a beautiful and gorgeous entertainment, emphasizing the decorative genius of Joseph Urban and other artists and presenting in parade a galaxy of girls whose allurements have made Maison Ziegfeld a national institution.

But even beautiful fleshly and scenic triumphs cannot appeal forever to a Broadway insatiable for novelty. The dear public began to cry for a soothing syrup of fun in its musical revues. In times of stress it sought particularly those entertainments which offered a quantity of diversion. And Mr. Ziegfeld, appreciating the spirit of the times, has gone to the highways and byways of the amusement world—he has even penetrated Shubertward—and corralled a host of comedians, most of whom are resourceful and genuinely funny.

APPEALS BOTH TO EAR AND EYE

And the result is that the "Follies of 1918" takes on an added value. It amuses as well as satisfies the aesthetic sense. Bert Williams, it is true, is missing. But this casualty is not markedly felt, for in his place there is the inimitable Will Rogers with his penchant to treat kings and cabbages alike. There is W. C. Fields, who possesses a truly artistic ability in his varied maneuvers as a juggler. There are Eddie Cantor, an amusingly-aggressive comedian; Harry Kelly, with his rough humor, and a number of others.

All funmakers must have occasional periods of rest and during the absence of the Ziegfeld host the stage is filled with the coryphees who dance divinely, sing somewhat shrilly and delight the audience in a demure fashion that promises any number of motion picture offers. The chorus of these annual shows is unique in the sense that it never obtrudes upon good taste. Its members maintain the air of sweet young innocence from the time they assemble until they keep their appointments at the stage door.

The show opened on a darkened stage in which gradually a revolving

"Ziegfeld Follies" Amusing and Colorful Revue in Which Principals and Chorus Share Equal Honors—Three Musical Plays Change Houses

sphere was outlined. Poised atop this ball which represented the world stood Kay Laurell—back to her first love—as the Spirit of the Follies. Kay's in her heaven, all's well with the world, might have passed through the minds of many of the spectators as they beheld her smiling and serene.

Followed then twenty-five scenes in which humor, beauty, color were skilfully blended. One of the best of these showed a patent attorney's office with W. C. Fields, Frank Carter, Harry Kelly and Eddie Cantor conducting a battle of wits and slapsticks. Fields later figured as the chief figure of a golf match—a match made superlatively annoying for him and consequently hilarious to the audience through constant interference on the part of his caddy, Harry Kelly, and others.

A scene depicting the physical examination of an aviation corps recruit proved amusing, with Cantor as a backward patriot from the Bronx. Will Rogers and Harry Kelly had a scene together in which the value of camouflage was shown, but it was not particularly funny, and it was not until the former took his accustomed place alone before the audience with his lariat and his dry humor directed at affairs of state that he regained his place as one of the important factors in the production.

"Here we are at the opening of the 'Follies' again, where every one comes and brings his present wife to see how his old wife acts," he remarked, and later drew another great sally by observing that "England should give Ireland home rule, but reserve the motion picture rights."

SPLendid PATRIOTIC TABLEAU

Patriotic tableaux are frequent enough nowadays, but in "The Follies" a new appeal has been given this special form of entertainment. A silken tent rises through the floor of an empty stage. Out of it come in bewildering numbers the entire chorus to form "The Aviator's Parade." The various maneuvers are marked with precision and zest and they constitute a really spectacular feature of the production. Gradually they disappear as they came and the revue goes on with more attention to irresponsible gaiety.

MARILYNN MILLER SCORES

In the feminine contingent Marilyn Miller, who has won repeated success in Shubert attractions, stood out conspicuously. A little self-conscious at the beginning, due to the din of applause, she gradually recovered composure and danced in her ingratiating manner. She was

best in an exquisite scene of silver in which she appeared as a ballet dancer assisted by a dozen girls. The dancing in this number was not of the conventional pattern. There was a charm and novelty to it that made it one of the notably pleasing events of the evening.

Ann Pennington also pleased in a dancing way, which emphasized chiefly the grace and allurements of the tropics. Lillian Lorraine was lovely to look upon in a feminine paraphrase of the uniform of the French Blue Devils. The Fairbanks Twins reflected each other in a well rehearsed mirror scene and Allyn King beamed upon an admiring audience.

Toward the end of the revue Savoy and Brennan appeared briefly in their act now familiar to most Ziegfeld patrons, and Frisco was brought down from the roof to exhibit his unique style of jazz dance.

The music by Louis Hirsch and Dave Stamper was fully up to the standard which has prevailed in previous "Follies." There were interpolated numbers by Irving Berlin and Victor Jacobi.

Musical Plays Move

After playing twelve weeks in the New Amsterdam Theater, "The Rainbow Girl" moved to the Gaiety last Monday night with its pleasing story and music, pretty girls and artistic settings. The comparatively small stage and auditorium of the Gaiety served to enhance the appeal and attractiveness of the musical play, giving it an intimate value it did not possess in its former home.

All the members of the cast have moved with "The Rainbow Girl," including Beth Lydy, prima donna; Billy B. Van, as the amusing pseudo-clergyman, and Sydney Greenstreet, as the rotund butler; Lenora Novasio, Harry Benham, Harry Delf, and Robert Pitkin.

The Shuberts' production of "Fancy Free" was transferred Monday night from the Casino to the Bijou Theater, thereby having the third housewarming since it opened at the Astor early last spring.

Clifton Crawford has added to his fund of songs and humor. In his support were most members of the company seen at the Astor and the Casino.

After a successful sojourn of five months in the Princess Theater, "Oh, Lady! Lady!" moved into larger quarters in the Casino Monday night, and met an audience that filled that house. The move proved to be advantageous in that the larger theater gives a new value to the melodious orchestral accompaniment.

Short Plays in Chicago

CHICAGO.—During the week of 17, the Great Northern Hippodrome made a decided departure in connection with its vaudeville policy. Abbreviated standard drama and comedies in condensed form will be presented, as well as a number of vaudeville acts. Edith Ellis, who has herself written several plays, will arrange the condensation and direct the productions, which will be staged by A. Washington Pezet. "The Truth," the opening play, by Clyde Fitch, was shown in two acts, arranged to occupy about 50 minutes. The roster of the Great Northern players includes actors who have appeared in pretentious attractions. Lark Taylor will appear in the leading male roles and the principal feminine parts will be filled alternately by Cecil Kern, Peggy Boland, Minna Phillips, and Gladys Hurlbut.

"Daddies"

WASHINGTON.—"Daddies," David Belasco's production of John L. Hobbie's new play at the Belasco Theater, which was delayed until Wednesday night, June 12, scored strongly. It is a delightful story of five disgruntled old bachelors who form a club for mutual protection against the wiles of women, but who, much to their dissatisfaction, are persuaded to adopt foundlings from the scenes of the present world war. One of the youngsters, Lorna Volare, a remarkably bright and precocious child actress, was a distinct success, displaying ability far beyond her years.

Bruce McRae and Jeanne Eagels played the leading roles.

REVIVALS IN PARIS

American Ragtime Band a Feature of Revue at Casino

PARIS.—Most of the Paris theaters have reopened with revivals, after the terrible slump caused by the bombardments a month ago, but new productions are rare. The Casino de Paris has a serial revue which starred Gaby Deslys and Harry Pilcer, until their departure to fill a London engagement.

The second installment of his revue is now running with Mustinguett and Boucot in an excruciating imitation of Poiret the dressmaker, and Chevalier irresistible in a boxing scene. The forty "beauty girls" and many attractive scenes and dances were a delight to the eye and an American ragtime band played during the entr'actes in a way to warm many homesick hearts.

One effect deserves special mention, the scene where the beauty girls, on perpendicular ladders at the back of the stage, formed the different Allied flags by turning their dresses this way and that, while the orchestra played national hymns.

TOR DE ARIZARONA.

THEATRICAL REPORTS FROM MANY CITIES

CHICAGO.—There is no change in the Chicago dramatic and musical comedy calendar—the attractions remaining as follows for week June 23:

Auditorium: Dark.
Cohan's Grand: Geo. M. Cohan Revue, with Nora Bayes, almost capacity (6th week).

Colonial: "Hearts of the World" (Film).
Cort: Marie Cahill in "Just Around the Corner" (4th week).

Garrick: Jack Norworth's "Odds and Ends of 1918" (5th week).
Palace: "Doing Our Bit" (6th week); fine business.

Playhouse: Pictures.
Powers: May Robson in "A Little Bit Old Fashioned" (3d week).

Studebaker: "A Pair of Petticoats," with Cyril Harcourt (4th week).
Wilson Avenue: Wilson Avenue Players; stock.

Woods: "Friendly Enemies"; business still holding good (17th week).

Midsummer dulness seems to reign supreme in Chicago amusement circles. "Friendly Enemies" is still good; so also is Jack Norworth's Revue at the Garrick. But not a show in town is now playing to capacity that I can find. Griffith's "Hearts of the World," which moves over to the Colonial Monday night, is not being shown to capacity at the Olympic.

Heien Ware, well known to Chicago theatrical patrons, led the bill at the Majestic, week June 17, in a Tom Harry playlet, "The Eternal Barrier"; Grace De Mar, Harry and Anne Seymour, Haligan and Sykes, and Odiva, the mermaid.

The Rialto Theater announces a "special big midsummer vaudeville show" for this week in "The Fountain of Love." Jack Kennedy and company will offer a sketch for the new week. Nadel and Follette are also on the supporting bill, which includes the Three Angel Sisters, Rains and Godrich, Three Apollos, Santucci, Amanda Hendricks and Martin and Florence.

McVicker's announces for this week the Prescotts, exponents of mental telepathy. Rawson and Claire, the well-known big-time players, are of next importance on the bill. The remainder of the program includes Five Borsinis, Jack and Florie, Lew Wells, Green and Pugh, L. O'Connor and Dixon, Miller, Packer and Seiz, and Hopper and Burkhardt.

The amusement parks are all doing well during the good weather. The Barnum and Bailey Circus is said to be scheduled for a three-day engagement at the White City middle of July, while the Ringling show is scheduled at the same place for Labor Day.

Harry Earle, manager of the Rialto, has resigned, effective Aug. 1. He will enter the Government service in some sort of capacity. Norman Field, present manager of the Colonial, will succeed Mr. Earle at the Rialto.

"Oh, Look" is announced as the first 1918-19 attraction at the La Salle, commencing Aug. 4.
The H. W. Campbell Shows did excellent business in the carnival lot at Elgin, Ill., week June 10.

W. A. Atkins.

CALGARY-EDMONTON.—Orpheum vaudeville closed its season at Calgary, June 15, with Sarah Bernhardt as the feature. The great actress was received with enthusiasm. The season has been successful financially and the bills on the whole have been well up to standard. Among those who gave the greatest satisfaction and who are most pleasantly remembered are Wilton Lackaye, Edwin Arden, Nan Halperin and the Kouns Sisters.

Pantages will, as usual, continue playing all summer as well as the Princess where Frank Morton and his tabloid musical comedy company are doing good business.

At Pantages Theater at Edmonton, week of June 10, a good bill was headlined by a cleverly written and excellently executed one-act play, "Finders—Keepers." It is one of the best short plays that has been seen in a long time.

James Blaine and his permanent players continue to please good-sized audiences at the Hippodrome. This week, "Way Down East" and "Lena Rivers."

George Forbes.

WILLIMANTIC.—John R. Pickett, business manager at the Gem, was marshal of the big Flag Day parade put on by Willimantic Lodge 1311, B. P. O. E. Mr. Dorman, proprietor of the Gem, is confined to his house by illness. "The Yellow Ticket" has been booked for this house.

John Robertson's circus will show here next month, and the "Chautauqua" will follow.

C. C. Palmer.

SAN FRANCISCO.—W. H. Crane is to appear July 18 at the Greek Theater, at the University of California, in a revival of "The Rivals," under the auspices of the Players' Club. He will be assisted by Emile Melville and the Little Theater Players.

F. A. Griffin, an old time minstrel, will manage a minstrel company of Camp Fremont soldiers. They will give a show at the St. Francis Hotel and then play the other large summer hotels on a short tour.

The Columbia has Lou Tellegen for the last week, in "Blind Youth." The engagement has been artistic and profitable. Kolb and Dill are now playing their seventeenth week here but not continuous playing. In the meanwhile they had traveled to other cities.

On Monday, June 19, "Lombardi, Ltd." will open at the Cort.

At the Wigwam a Rodeo Revue is the headliner in the vaudeville section and the picture is "Within the Cup," starring Bessie Barriscale. Charlie Chaplin will come next week in "A Dog's Life." The Orpheum's bill includes Carter De Haven and Flora Parker, and Norton and Melnotte, Taylor Trio, Mack and Williams, Glen Anderson's company in "The Honeymoon," "The Frontier of Freedom," Kathleen Clifford, and Sallie Fisher.

The Tivoli, Hippodrome, Casino, Alhambra and Strand and Pantages go on amusing and gathering coin.

A. T. Barnett.

BOSTON.—There is little of interest in the theatrical world in Boston at present. Rock and White, who came to the Plymouth for a fortnight's engagement, found business so good that they are moving to the Wilbur and will continue there for the next few weeks. The New York Ciel Club has made many friends here.

"Hearts of the World" is attracting such crowds to the Majestic that its engagement is as popular as ever.

"Head Over Heels," at the Tremont, has been turning people away night after night. Mr. Savage has made some changes in the cast and the entertainment now moves swiftly. There are various rumors as to when the other houses will open and what attractions will be presented, but these rumors will probably not take definite shape for a month or more.

D. Clapp.

SPOKANE.—At the Auditorium, the Orpheum attractions, featuring Madame Sarah Bernhardt, headed bill on June 8, 9 and 10. Others were Lew Madden and Gene Ford, E. Charles Bense and Florence Bailey, Harry Mayo and Basil Lynn, Marion Weeks, and Albert Donnelly.

At the Pantages, "An Arabian Night" headlined. Others included Misses Parker, Hallen and Hunter, "The Mudtown Minstrels," Davey Jamieson, Sully, and Rogers and Sully.

"The Pickpocket" headed the first half of the bill at the Hippodrome, while Virginia Hayden, the Ambler Brothers, "Dare Devil" Ward, Bertie Fogler, "Peerless Potters," Pearce and Burke, Edward Hill, Walker and Blackburn, and Russell and Lee were also among the performers.

Ren H. Rice.

MONTREAL.—The only dramatic offering here from June 10-15 was "Damaged Goods," presented at His Majesty's Theater by a company headed by Garland Gaden. Messrs. Gaden, Hall and Harry Cowen played the leading masculine roles, while the Misses Baker, Delano, Joyce, Baird, and Kyles were pleasing in their respective parts.

A one-act play, "Extravagance," at Loew's, is above the average—it is presented by Phyllis Gilmore and company. Primrose and his Minstrels and Jos. K. Watson are other good items on the program.

The Dutton equestrian act is retained another week at Sohmer Park. Four Harmony Kings, Billy and Frisco, Stagnole and Spire, and the Shirley Sisters are also on the bill.

W. A. Tremayne.

BUFFALO.—With the drop of the curtain on the final scene of "Step Live-ly, Girls," at the Gayety Theater next Saturday night, the season will close for this burlesque house. Manager and Mrs. R. E. Patton will leave on Monday for New York City, where they will remain for several weeks. In the meantime decorators and artisans will take charge, and the theater will be renovated for its opening on Aug. 3 for the fall and winter season. The season just ending has been the first under Mr. Patton's management, and it has been unusually successful.

Charles B. Taylor.

PASADENA.—The Pasadena Community Players closed their season this month with an interesting production of "Le Bourgeois Gentilhomme," by Moliere. The play was especially translated for the production by students of one of the high school French classes and presented under the title of "The Would-Be Nobleman." The production was made without act divisions, the interludes by the crooks, the tailor's apprentices, the Turkish episode, etc., taking the place of the modern act interval. The costuming and staging was carefully done, the effect being carried out with curtains and draperies, the effect heightened by a clever use of lights.

Gilmor Brown's M. Jourdain was a well handled character role, and good support was given by a large cast made up of regular members of the company and associate players.

During the season, which opened in November, the Players have produced forty plays, ranging from light farce to Shakespeare. Among the notable productions have been "Twelfth Night," running for two weeks; "The Taming of the Shrew," "Mrs. Wiggs of the Cabbage Patch," also running for two weeks and playing to a total attendance of over 3,000; "Le Bourgeois Gentilhomme," "Pierre Patelin," "The School for Scandal," "The Hour Glass," and "Spreading the News." Seven original plays were presented, including the Drama League prize play by Mrs. Walter M. Broadway.

About 150 persons have acted in the plays, and about 120 persons have given time and service in costuming and staging. Forty high school students have acted as ushers. More than 350 musicians have taken part in musical activities. All of this work has been donated.

The advisory board states that it is hoped to begin the work again in the fall, and in the meantime, during the summer months, attention will be given to community singing and outdoor activities. A "community sing" was held in May at Brookside Park.

Maude Adams in "A Kiss for Cinderella," played to good business at Clune's Pasadena Theater on June 13.

Marjorie C. Driscoll.

ALBANY.—at Harmanus Bleeker Hall for the week June 10-15 "The Unmarried Mother" drew large audiences. It proved an ordinary melodrama devoid of the sensational features indicated by its title. The cast was capable and the production apparently pleased the patrons.

An unusually attractive vaudeville bill was offered at the Proctor's Grand, week 10-15. The leading acts were Florie Millership and "Skeet" Gallagher, Katherine Murray, Bert and Harry Gordon, Three Romanos and Mollie King. The added film features were Marguerite Clark in "Rich Man, Poor Man," and Pauline Frederick in "Madame Jealousy."

The Ten Eyck Roof presented an entertaining program which includes Miss Lane and Mr. White, soloists; Bacon and Fontaine, and Rose and Arthur Boylan.

Vaudeville and screen productions drew large crowds at the Majestic.

TACOMA.—The Orpheum played at the Tacoma Theater, on June 6, 7, 8, including matinees, to fair houses. The bill was acceptable, though not equal to many others. "The Girl's Ankles" was the offering on June 10, 11, playing to poor houses. The Orpheum will close its season at the Tacoma on June 16, with Madame Sarah Bernhardt playing "Camille."

Al C. Barnes is giving two performances a day of his circus to fair attendance. Sells-Floto is coming June 22. Barnes set up his tents one day at Camp Lewis to let 50,000 soldiers see the circus.

Vaudeville was the attraction at the Pantages, June 10-15. "The Dancing Girl of Delhi" and Joe Roberts, banjoist, were the principal features.

At the Hippodrome, "The Mangan Troupe" are the main offering.

Frank B. Cole.

DETROIT.—That tuneful opera, "The Bohemian Girl," again demonstrated its popularity at the Detroit Opera House on Monday night, June 10. The audience, which filled the entire house, paid tribute to its production by the Boston English Opera Company. Mr. Sheehan, the tenor, about whom the organization has been built, has never been heard here in better voice, and applause followed every number. Miss Alice May Carley's "Gypsy Queen" also scored a marked success.

Marion Semple.

FALL RIVER.—David Kessler and his New York company presented "The Jewish Faith," with Celia Adler, Charles Nathanson and Mme. Schneider in the cast, at the Academy on June 13.

W. F. Gee.

WASHINGTON.—Following the successful engagement of Sergt. Arthur Guy Empey and Rose Stahl in the comedy, "Pack Up Your Troubles," when President and Mrs. Wilson and a party from the White House, occupying the Presidential suite on the opening night, were enthusiastic auditors, the National Theater, June 24, presents "The Unknown Purple," with Richard Bennett and company, comprising De Witt Jennings, Helen MacKellar, Earle Brown, Gerda Holmes, Cecil Owen and Master Arthur Le Visu. Coming offerings at the National include Richard Carle, H. B. Warner in "Among Those Present," and "Flo-Flo."

John McCormack sang to a large audience at Poli's, June 14, for a benefit of the Knights of Columbus war fund, that raised \$5,000. Several of McCormack's autographed records commanded high prices at auction. President Wilson sent an autographed portrait of himself for the auction sale, but McCormack desired that it should not be offered, but bid it in for himself at a good round figure. McCormack has raised \$109,000 for the American Red Cross. When he gives a concert as a benefit for the cause, he donates his services and pays all of his own expenses.

The Gayety Theater, the home of burlesque, after extending its season four weeks longer than usual, closed on Saturday night, one of the biggest and most successful in its history. The Bowery Burlesquers was the concluding attraction.

John T. Warde.

LOUISVILLE.—Fontaine Ferry, the popular open-air amusement place of Louisville, is enjoying prosperity. The offerings there, June 16, are concerts by Paulsen's Band, the swimming pool, dancing, an excellent restaurant, the usual amusement devices and a really first class bill in the theater. The program embraces Kiska and King, the Three Natalie Sisters, Burnes and Jones, Hobson and Beatty and Bob Hall.

The B. F. Keith National, advertised as "the coolest spot in the city," continues to draw well with high class vaudeville at popular prices. Appearing there week beginning June 16 are Herman and Shirley, Green and Parker, Tampo Kajiyama, Charles F. Semon, and Fay, the Two Coleys and Fay. From present indications the house will remain open all summer.

The Gayety Theater will reopen for a special engagement, June 20-21, with Madame Jacob P. Adler in favorite plays from her repertoire. Madame Adler is styled the "Jewish Sarah Bernhardt," and her coming is causing interest in Louisville's Jewish circles.

The recent visit here of Burr McIntosh, with the all-star cast in "Over There," revived memories of the old-timers of the Harrogate Stock company, of which McIntosh was a member. Others of the notable organization were T. Daniel Frawley, Arthur Hoops, and Elita Proctor Otis.

Louisville people are interested and highly pleased at the news that reaches here of E. H. Sothern's speech at the Players' Club in New York recently concerning his visits to the soldier boys' quarters in France, and particularly of the reception given by the soldiers to his recitation of a poem by Margaret Steele Anderson, a Louisville poetess and newspaper woman.

Charles D. Clarke.

PITTSBURGH.—The brief season of grand opera, presented under the management of Harry Davis at the Alvin Theater, closed with a halo of glory, and it is safe to say that never in the operatic history of Pittsburgh has there been so notable and talented a display of singers at popular prices as have just left the city. So strong was the demand for at least another week of the opera company that Mr. Davis endeavored to cancel the engagement that opened at Philadelphia this week, but his efforts were fruitless. Charles M. Bregg, dramatic critic in the Pittsburgh Gazette-Times, expressed the situation when he said: "Taken as a whole, the engagement was unique in the annals of opera in Pittsburgh." The success that attended the summer opera season, in spite of counter attractions and the various war work campaigns, indicated that Pittsburghers are still alive to the pleasure and satisfaction that good singing brings in its train.

Grace La Rue opened as the headliner at the Davis Theater on Monday afternoon with a pleasing collection of popular songs and dances. All of her songs are taking, especially "A Soldier's Son." As an encore she sings "One for All and All for One and All for Liberty." Miss La Rue made a decided hit at her initial appearance and won many well merited encores.

C. C. Latus.

WITH STAGE PLAYS AND PLAYERS



SOPHIE TUCKER

Sophie Tucker will again auction donations for "Our Boys in France Tobacco Fund" at the Brighton Beach Casino tonight. During August Miss Tucker will tour the cantonments entertaining "Our Boys," where she is known as "The Smoke Angel."

Births

DEVEREAUX—Another member of the famous Dred-Barrymore family made his appearance last week, when a son was born to Mrs. Jack Devereaux, who before her marriage was Louise Drew. The new arrival was promptly named John Drew Devereaux in honor of his grandfather, the noted actor.

Mr. and Mrs. Devereaux were married two years ago. Mr. Devereaux went to Plattsburg, gained a commission as a lieutenant, and now is stationed at Camp Dix.

Marriages

MINTURN-JOYS—An announcement of interest to all Milwaukee stock fans was made last week. Harry Minturn, actor-manager of the stock company, has taken a plunge into the smooth, yet troubled, waters of matrimony. It happened when Mr. Minturn was playing stock in Omaha. The lady in question was Miss Helen Joys, who played the lead in the road show of "Fair and Warmer."

Deaths

FOY—Madeline Foy, wife of Eddie Foy, comedian, died at the New Rochelle Hospital last Friday night following an operation. She had been a sufferer from pulmonary abscesses for several months. Mrs. Foy was born in Turin, Italy, and was known on the stage as Madeline Moranda. She married Eddie Foy twenty-three years ago. Mrs. Foy was a ballet dancer, although she had not appeared on the stage since her marriage except to bow to the applause for the act of her husband and children. Mrs. Foy was taken seriously ill in Pittsburgh when on the road with the family vaudeville act. Of eleven children, seven survive.

MULLER—Gustavus A. Muller, well known among motion picture proprietors, died at his home in Atlantic City last Monday. He was president of the William Penn Theater Company and the Girard Theater Company. He was 58 years old. He is survived by his wife and two sons.

ROSS—Charles J. Ross, who was one of the great favorites at the Music Hall during the days of Weber and Fields, died at his home, known as the Ross-Fenton Farm, near Asbury Park, last week. He had been in ill health for more than a year.

Mr. Ross began his theatrical career as a jockey in Barnum and Bailey's Circus, and gradually worked himself up until he was one of the most popular figures on Broadway.

Mr. Ross is survived by his widow, who is known professionally as Mabel Fenton.

Good Summer Bill at Palace

Blanche Ring, prima donna comedienne, headlined the Palace bill last week, in a repertoire of songs written exclusively for her. Some are new, some are old, and the old ones remain in Miss Ring's program by insistent popular demand. Miss Ring's singing method is irresistible, and her charm and humor irrefragable. She is in excellent voice and in high spirits.

Gladys Clark and Henry Bergman, the popular musical comedy stars, had a brand new musical skit, which they call "A Ray of Sunshine." It is filled with sunny melodies and mirth-provoking book and lyrics.

Mabel and Dora Ford, the feminine half of the Four Fords, have just perfected their new dancing revue, which is one of the best in vaudeville. Now that the famous Four Fords have disbanded, it has devolved upon the sisters to uphold the family reputation. And they are doing it well.

L. Wolfe Gilbert and Anatol Friedland introduced their new spring and summer compositions, and repeated some of their past song successes. Al Herman offered his burnt cork comedy.

Another striking dancing act was that of Nina Payne, who performed character studies. Miss Payne's years of hard work under the tutelage of some of the world's greatest dancing masters makes her admirably fitted for the school of interpretive dancing.

An act new to the Palace was James Watts, who presented "A Treat in Travesty," a gem of satire, assisted by Rex Storey. Other acts included Barto and Clark, alias Columbia and Victor, in a real novelty, and Libonati, ragtime xylophonist.

Pro-German Actor in Jail

Max Fritz Petroff, a rapid fire artist who was painting pictures on the Plaza bill at New Haven last week, was arrested and held by Department of Justice officials for seditious and pro-German utterances which he made during an argument on the stage of the theater.

Petroff and Henry Clark, manager of Bert LaMont's "Beach at Waikiki" act, were the participants. Petroff said that Germany was a better country than America and that theatrical people were paid more money in Germany than in this country, and that as soon as the war was over he would go back to Germany. Clark said this was not so and that in no country on the face of the globe were higher salaries paid to artists than in the United States. Petroff lost his control and struck Clark in the eye. The stage manager told them if they wished to continue their argument they would have to do so in the alley back of the theater. Petroff tried to make a getaway. He was followed out by Clark. In the alley Petroff said: "I have two good German fists on two good acrobatic arms and they are as good as four," whereupon Clark reached over and felled Petroff with one blow, dragged him out of the alley and threw him into the gutter.

JOHN CHARLES THOMAS, who is appearing in "Maytime" at the Broadhurst Theater, will make a special trip to Baltimore, his native city, on Sunday in order to sing for a church benefit which his father, the Rev. Milton Thomas, is giving on that date. This is the first time John Charles has sung for his father's congregation.

Brighton's Excellent Bill

A bill of standard features was the offering at the New Brighton Theater.

Gus Van and Joe Schenck made their initial seashore appearance of the season. Sophie Tucker and her Five Kings of Syncopation, retained for a second week, easily demonstrated the reason for the extension of their engagement. Miss Tucker is offering a new series of popular rag numbers.

Julius Tannen, back from a momentous tour with "The Land of Joy," resumes his duties as vaudeville's "Chatterbox."

George McKay and Otis Ardine are presenting a new offering called "All in Fun." Every legitimate effort is resorted to to create laughter. They sing, dance and talk all with the same end in view. They have framed their accomplishments with a special set of scenery which lends tone and atmosphere to their offering.

The balance of the bill includes Williams and Wolfus, Buster Santos and Jacques Hays, Frosini, Stanley and Birnes and Van and Belle.

Sidney Drew's Son Killed

"It is a fine thing my son has done. I know of no better way in which he could have died," said Sidney Drew at his home in Sea Gate when told of the death in an air fight on the battle front of his son, Corporal R. Sidney Drew, news of which came in a dispatch from Paris.

Corporal Drew was reported missing on May 25, when his machine was shot down behind the German lines. It was hoped he had landed safely, even though made a prisoner. He had joined the ambulance service a year ago, but obtained transfer to the air service, where he could get more action.

Before enlisting Corporal Drew was a director for Metro Pictures, and had played a number of leading roles.

Theater for Bluejackets

Learning through the New York Navy Yard chaplain that the 2,500 men at the naval receiving station on Ellis Island, awaiting orders for service in the war zone, were greatly in need of entertainment, Mrs. George J. Gould has undertaken the providing of amusement for them. She has had built and equipped a little stage with velvet curtains, three sets of scenery (outdoor, interior and street), footlights, side lights and all the accessories of a real stage.

On Thursday nights she brings a company of twelve to fifteen well known stage people.

Mrs. Gould is making plans for duplicating the theater and the entertainment at the New York Navy Yard, at the Pelham Training Station and at Camp Upton.

Among the most prominent teachers of singing in New York to-day is M. E. Florio, who is not only the possessor of a fine tenor voice, but an accomplished pianist and theorist—qualities that are a necessity of the present day voice instructor. His list of pupils includes many of standing on the operatic and concert stage.

Plucker and Ahrens, who have established the Pinda trademark for cold cream and grease paints, have placed 25 numbers of their famous products on the market in half-pound cans. This firm manufactures its product, and has sold make-up and wigs since 1867.

ACTORS' EQUITY ASSO'N

Dues Must Be Paid—Good News From Australia

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association rooms, 508 Longacre Building, June 18, 1918. The following members were present: Messrs. Francis Wilson (presiding); de Cordoba, Mitchell, Craven, Stevenson, Coburn, Stewart, Arliss and Arden.

New members—Jack R. Amory, May Anderson, Gus Baci, Spencer H. Charters, Grace Field, James J. Gerson, Joseph Holicky, Joseph M. Hickey, Perry P. Hopper, Joseph R. Letora, May McCabe, Edward Mack, Lloyd Neal, Logan Paul, Eugene Revers, Tom H. Wallace, Gertrude Webster, Perry H. Hopper (re-elected), all through New York office.

Deaths—Messrs. Robert Peyton Carter and Charles J. Ross.

A very important ruling was made by the Council at its last meeting with regard to delinquents; viz., dues must be paid within thirty days of the date when due, otherwise the member, unless excused, is a delinquent. Six months' delinquency makes a member automatically dropped after due notice of thirty days has been sent to him.

For some of our delinquent members we have no address. That is not our fault. After all, they have our address.

There is really no excuse for delinquency. It is so easy to be placed on the "excused list." A line to the office, which is held strictly confidential, is all that is necessary. We are perfectly aware that even so small a sum as the annual dues is at times quite difficult to spare. A word of explanation, coupled with a promise to pay when times are easier, will place the member on the "excused list" which, let us repeat, is held in the strictest confidence—for four months. It is only fair that if a further extension should be required it should again be requested.

The Council ordered that the names of members who are dropped will hereafter be published in Equity.

We had an interview with Harry Plimmer, ex-president of the Actors' Association of Australasia, who gave us a most interesting account of the conditions affecting our brethren "down under." It made our mouths water to learn that a season's engagement there meant 44 or 47 weeks; that the theaters are not open on Sunday; that seven performances constitute a week's work and that all extra after that number, whether given on a public holiday or otherwise, were paid for at the rate of one-twelfth. Maybe the salaries are not quite as high there as here, which would permit these more favorable conditions.

By Order of the Council.

PERSONALS

NINA PAYNE is considering several offers for productions the coming season. Miss Payne has been playing vaudeville the past two years.

SADA COWAN is spending the Summer at her home in Maine after having dramatized a novel for David Belasco. Her English bulldog Tuff is traveling. Miss Cowan presented him for a mascot to the crew of one of our troop transports.

JAMES HARROD has replaced Harold Fowler as Antique in "Art's Rejuvenation" at the Actors and Authors Theater.

MABEL WITHEE, who is appearing with Al Jolson in "Sinbad," has made a new contract with the Winter Garden, which will retain her services for several years.

IOLA GIRLIE, one of Madame Menzeli's pupils, is appearing at the Golden Glades in classic dancing.

LAURA HAMILTON after a brief illness has returned to her soubrette role in the "Rainbow Girl" at the Gaiety Theater.

FLORENCE REED has renewed her contract with Elliott, Comstock and Gest, and will continue in "Chu Chin Chow" when the play opens in Philadelphia to dedicate the new Shubert Theater there.

FLORENCE MORRISON has been added to the cast of "Fancy Free," at the Bijou, in which Clifton Crawford is appearing.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 29

Theater	Play	Date of Production	Number of Performances
Astor	Rock-a-Bye Baby	May 29	46
Booth	Seventeen	Jan. 21	185
Broadhurst	Maytime	Aug. 18	365
Cohan	The Kiss Burglar	May 9	59
Cohan and Harris	A Tailor-Made Man	Aug. 27	381
Cort	Flo-Flo	Dec. 20	234
Eltinge	Business Before Pleasure	Aug. 15	377
44th Street	Hearts of the World (film)	April 5	104
48th Street	Man Who Stayed at Home	April 3	102
Gaiety	The Rainbow Girl	April 1	97
Globe	Hitchy-Koo, 1918	June 6	28
Liberty	Going Up	Dec. 25	227
Lyceum	Tiger Rose	Oct. 3	317
Maxine Elliott	Eyes of Youth	Aug. 22	370
Princess	Oh, Lady! Lady!	Feb. 1	174
Republic	Parlor, Bedroom and Bath	Dec. 24	230
Shubert	Getting Together	June 3	24
Winter Garden	Sinbad	Feb. 14	174

TELLS ABOUT THE PEOPLE OF THE SCREEN

BEVERLY BAYNE is doing her own cooking these days. For one reason, all her maids leave for munition factories, but, then, Miss Bayne admits she "just loves to do her own cooking," and is delighted to be able to release a few maids for the service. She has evolved a good many menus for meatless and wheatless days, and uses such substitutes as baked eggs, lentils, spaghetti, chicken loaf, chicken Cordova—and beans. She has written a pamphlet, *A Soldier in the Kitchen*, which has been sold for the benefit of the Red Cross.

For those who might enjoy a Beverly Bayne dish, the following recipe is offered: Chicken Cordova (named for Leander de Cordova)—Take a young chicken, wash in cold water and scrape it inside and out thoroughly with a fork. Rub it with lemon juice, using the juice of two lemons to one chicken. Let it stand in the lemon, salted and peppered, for an hour. The stuffing is of mashed potatoes, mixed with onion and tomatoes chopped fine. Before stuffing, rub inside and out with onion, tomatoes and a lump of butter. Onion and tomatoes, mixed with a little water, should be poured over the chicken before it is placed in the oven and allowed to roast. Baste thoroughly.

GLORIA HOPE has purchased a touring car for herself and has been spending the last few days trying to master the art of driving. She thought she had progressed far enough to invite her sister for a ride the other day. Sister jumped at the invitation and dressed in her prettiest clothes. But when she saw Gloria put the car in reverse instead of low, and almost back through the wall of the garage, Sister remembered a very important letter she had to write . . . and Gloria went riding alone.

JANE AND KATHERINE LEE were invited to entertain the Belgian soldiers at Bayside, L. I., recently.

"Ladies and gentlemen," said Katherine, "this is my sister, Jane. I am Katherine. We have both worked in pictures a very long time, and we like it very much. And we're very glad to be with you."

Jane's speech was in verse and pleased the audience immensely. Jane said: "You'd scarce expect a little girl like me to come up here where all can see, and make a speech as well as those who wear the grandest kind of clothes. But I like you, and if you like me, then size won't count, we will agree."

As souvenirs of the occasion, Jane and Katherine were presented with a cartridge brought from the front, a button from the uniform of a Belgian soldier worn through the war, and a button from the uniform of a German prisoner.

ANTONIO MORENO was embarrassed one day by the arrival at the studios in Jersey City of a loving cup of bronze and silver, the tribute of an Italian national society. It had come all the way from Genoa, Italy, where pictures in which Tony appeared had been exhibited. The cinema management had shrewdly advertised Mr. Moreno as "the great Italian-American actor."

The admirers of Mr. Moreno immediately subscribed to a fund, bought the costly testimonial and sent it to America—which makes it hard for Mr. Moreno to tell them that he is a Spaniard.

MAURICE FALLET, a French war hero, has again felt the lure of army life and has enlisted in the Canadian army. After receiving his discharge from the French army after being gassed at Verdun, he came to this country and was engaged to play in World Film pictures with Kitty Gordon. Not only was Mr. Fallet gashed at Verdun, but was wounded in other battles and was given the Croix du Guerre for bravery under fire. And he is but seventeen years old.

EVELYN GREELEY has adopted three Belgian soldiers. She will provide them with smokes, candy, reading matter and other comforts. The soldiers are members of the three hundred and twenty Belgians who passed through America en route to Belgium, returning from Russia, where they were sent over two years ago and divided among the Russian forces to create a morale.

When the soldiers came to New York, Miss Greeley invited them to the World studio, and it was then that three of the men were officially adopted.

DORIS KENYON has begun work on her second photoplay feature produced by her own company, De Luxe Pictures, Inc., will be from an original story written especially for her by Louis Joseph Vance. The story is entitled "The Inn of the Blue Moon." Mr. Vance has already sold the serial publication rights to a magazine, and Miss Kenyon will impersonate twin sisters, whose parents have separated in their infancy. Miss Kenyon will start work this week on "The Inn of the Blue Moon."

MABEL NORMAND is happy over the receipt of a fan from a Japanese admirer who decorated the panels with scenes from *Dodging a Million* and *The Floor Below*, all done in quaintest Nipponese style. Now the vivacious Mabel declares she must use the fan in a Goldwyn picture.

MAE MARSH always tries to keep a promise. So all the way to Buffalo she journeyed because three months ago she said she would appear personally at Shea's Hippodrome there. Her two appearances in behalf of the War Savings Stamp drive netted the Lake City \$17,629.87.

After her work was done at the theater Mac, with her sister, Marguerita Marsh, paid a visit to Niagara Falls. From there they went to East Aurora and the home of the Roycrofters, where Miss Marsh was greeted by Elbert Hubbard's son. Luncheon was served on the famous veranda dining room of the main building.

LUKE, the famous bull terrier comedian—pride of Fatty Arbuckle's heart—has returned to his master from a New York visit. Incidentally, he signed an ironclad contract to perform in Fatty's comedies for fifty "bones" a week. After his long vacation Luke is looking fat and saucy—all set for the camera.

LOUISE HUFF recently appeared at an open air meeting at the Federal Building in Jersey City. After being introduced to the Jersey folk, selling flowers for the Red Cross and giving the kiddies candy, she went to a large building across the street where more flowers were sold. On leaving the building Miss Huff found herself surrounded by scores of children, all of them anxious to shake hands and many content to walk beside her. This escort accompanied Miss Huff to the railroad station. So after all, she is having a rather busy vacation.

LADY TSEN MEI, the Chinese film actress, spends her spare time in untangling the legal questions that annoy the Betzwood Film Company. For the little lady is a full fledged graduated, admitted-to-practice lawyer, having received a diploma from the law school at Columbia College.

BERT LYTELL, in his new picture, "No Man's Land," a romantic story of an island in the Pacific, which is known as an island of mystery, will be seen for the first time in convict garb. Of course this costume is worn for only a few scenes, so film fans need feel no great alarm.



A wholesome smile is the first requirement of every successful screen hero—the hero in this case being Charles Ray



Una Trevelyn of "Cheating Cheaters" fame appears in a leading role with Mabel Normand in "The Venus Model"



Betzwood Film Company's Chinese star, Lady Tsen Mei, is winning wide favor with American audiences

Anna Q. Nilsson proves that she can be a most appealing Columbia

THE PICTURES' FIRST RUN REPORTED HOW IT WAS PLAYED UP BY WIRE EXHIBITOR COMMENTS

"The Bravest Way"

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Went great."
"First Hayakawa picture to go so well."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Good story." "A knockout for interest." "Held audience throughout."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Excellent
Photography.....Good
Technical Handling.....Well Done
Settings.....Convincing
Moral Effect.....Very Good

THE PICTURE

Five-Part Drama by Edith Kennedy. Produced by Lasky and released by Paramount. Features Sessue Hayakawa. Supported by Florence Vidor, Tsuru Aoki, U. Aoyama, Jane Wolff, Tom Kurahara, Winter Hall, Josephine Crowell, and others.

Synopsis of Story: "The Bravest Way" concerns a Japanese gardener, who sacrifices his love on the altar of loyalty. In memory of a murdered friend, he marries the latter's widow, although he loves another girl. His sweetheart becomes a noted singer, and when she returns to the city where the man she loves resides, he saves her from the advances of an unscrupulous scoundrel. He then takes her to the bedside of his dying wife, who pays him a great tribute for the sacrifice he made in her behalf. The lovers are reunited at this woman's death.

MUSICAL PRESENTATION

Open with a slow soft waltz.
Title: Closing time, an intermezzo.
T. Watana's heart longs to give, slow lullaby.
T. I cannot tell you all, a love theme.
T. After the coroner's inquest, a serenade.
T. Where is Watana? a love song.
T. On Sunday, a caprice.
T. Within the hour, love theme.
T. In the apartment, a Japanese theme.
T. I will not use the voice, agitator.
T. These days old Motoyoshi, soft chant.
T. I'll go home with you now, love theme.
T. The business has been assigned, intermezzo.
T. No knife could have got down there, dramatic.
T. Days bring Springtime, Japanese theme.
Tamura enters house, love theme.

"The Man Hunt"

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Work of star held up the play." "Audience liked it."

BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Fair
Settings.....Fair
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama released by World. Features Ethel Clayton, supported by Rockliffe Fellows, Al Hart, Jack Drumier, John Dungan, Henry Warwick, John Adrizonia, Herbert Barrington. Directed by Travers Vale.

Synopsis of Story: Betty Hammond is just so rich that she does not know what

Wire reports are received from every part of the country just before going to press. They are printed exactly as sent in. The box office values—great, good, fair and poor—are a careful average, these same four terms being used in all wires

to do with her money, so she decides to marry, and share it with her husband. But all the titled men and wealthy clubmen do not appeal to her, so she sets out in search of her childhood sweetheart. He is in a lumber camp, and she pretends to be a stenographer, so that he will not be influenced by her fortune. In the end he meets all requirements, and marries Betty—even though he does not want to share her money.

"Ace High"

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Mix appeal to men especially strong." "Playing it for full week with special music." "Good story." "Tom Mix always well liked."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Very well liked." "Very good story; star popular." "Large lobby photographs of star attracted crowd." "Used daily papers extensively."

BOARD OF REVIEW REPORT

Entertainment.....Excellent
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama. Released by Fox. Features Tom Mix, supported by Kathleen Connors, Lawrence Payton, and Colin Chase. Directed by Lynn Reynolds.

Synopsis of Story
Ace High is the name of a rough saloon on the borderland of the United States and Canada, where a young girl, reared in a convent, is returning to visit her adopted father. Her stage coach is held up, and it is only through the daring rescue of a childhood playmate—now a mounted officer—that she is saved from capture. The pair undergo many thrilling experiences in escaping a gang of outlaws, but finally overcome all obstacles and set out on a new trail together.

"Her Final Reckoning"

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Censors mutilated the film so that story was uninteresting." "Played to crowded house."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Excellent
Photography.....Excellent
Technical Handling.....Good
Settings.....Excellent
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Jules Claretic. Scenario by Charles Whittaker. Released by Paramount. Features Pauline Frederick, supported by John Milern, Bob Cain, and

Warren Cook. Directed by Emile Chautard.

Synopsis of Story: Marsa, half gypsy and half princess, is a wild though lovable girl, who in her youth had had an unfortunate love affair. So when she met Prince Zilah she hesitated to marry him, but finally accepted his proposal. On their very wedding day, however, she repents, because her past is revealed to her newly-made husband. He leaves her, but later forgives her, and they start life anew with no secrets between them.

MUSICAL PRESENTATION

Open with a lively waltz.
At Gypsy playing violin, slow romance.
Title: During an attack, agitator.
T. A year, a minor waltz.
Gypsies run uphill, a bolero.
Marsa meets Zilah, a love theme, soft slow.
T. At Marsa's home, slow melody.
T. An unwelcome visitor, agitator.
Michael in garden, a waltz.
T. And then I learned, agitator.
Reception, a waltz.
Marsa and Zilah in garden, love theme.
Michael close up, dramatic.
T. The days went by, a serenade.
T. Back to the home, love theme.
T. I forgot to give you, an intermezzo.
Marsa close up, love theme.
T. Day by day, doctor read report, dramatic.
T. Forgive me, love theme.

"Find the Woman"

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Too many impossible situations." "Nice little picture."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Good cast with Alice Joyce always popular." "Story slow in getting started." "Used Joyce name prominently in newspaper advertising."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by O. Henry. Released by Vitagraph. Features Alice Joyce, supported by Walter McGrail, Jessie Stevens, Jean Paige and Arthur Donaldson. Directed by Tom Terriss.

Synopsis of Story

The heroine of the story is a talented opera singer, who has won the admiration of New Orleans society and the love of a young newspaper reporter. For a while they are very happy, but soon disquieting reports about an affair between the girl and an old gold worker disturb the young lover's faith. But in the end the singer's name is cleared, and she, really loving him, forgives him.

"Hit-the-Trail Holliday"

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Audience did not seem to like it as well as 'Broadway Jones'." "Made a big hit."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Amusing picture in which Cohan was very well liked." "Interest centers entirely in star." "Played star's name up strong with electric display." "Featured Cohan's name in newspaper advertising."

BOARD OF REVIEW REPORT

Entertainment.....Excellent
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Excellent
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama by George M. Cohan. Released by Paramount. Features George M. Cohan, supported by Marguerite Clayton, Russell Bossett, and Richard Bartholmess. Directed by Marshall Neilan.

Synopsis of Story: Holliday, a young bartender of renown, decides to quit serving "booze," and joins the forces of the prohibitionists in a small town. He saves a meeting of the worthy folk and gets many trail-hitters. He also succeeds in boosting a drink concocted to take the place of alcoholic liquids and makes the pretty daughter of the drink-inventor wealthy and later takes her on a honeymoon of trail-hitting, inspiring speeches.

"Under the Yoke"

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Not as good as other Bara plays." "Bara always goes well in this neighborhood."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Bara popular, though not as good as usual." "Has always drawn."

BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Fair
Acting.....Fair
Photography.....Good
Technical Handling.....Fair
Settings.....Adequate
Moral Effect.....Wholesome

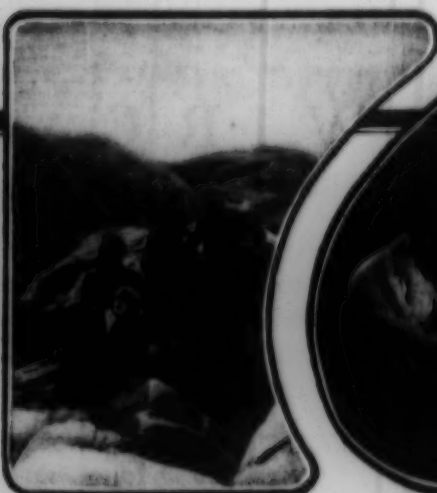
THE PICTURE

Five-Part Drama. Released by Fox. Features Theda Bara, supported by Albert Roscoe, C. Raymond Nye, E. B. Tilton, and Carrie Clark Ward. Directed by J. Gordon Edwards.

Synopsis of Story: "Under the Yoke" concerns the love affairs of Maria, a beautiful Spanish girl, who has given her heart to an American. Madly jealous "Diable," to terrorize the girl, plans a native uprising and captures both Maria and her sweetheart. The girl tries to placate him, and offers to give him important American secrets if he will but release her lover. But American forces arrive in great number, quell the uprising and rescue Maria and her American before Diable learns of the American plans he desires.



Evidences of home, 3,000 miles away, make Wallace Reid pensive in "A Firefly of France" (Paramount)



Pearl White in "The House of Hate" (Pathe) is trapped by a false signal



Bessie Barriscale has a happily confidential moment in "Patriotism" (Paralta)



Creighton Hale and Gladys Hulette try to fathom the mystery of a telegram in "For Sale" (Pathe)



The man and the woman take their farewells at the depot in "The Midnight Flyer," Unive

rsal's two-reel Western

"Lend Me Your Name"

WIRE REPORTS—EAST

Box Office Value..... Good
Exhibitor Comments: "Played to excellent business." "Didn't care for this picture." "Lockwood is well liked."

BOARD OF REVIEW REPORT

Entertainment..... Good
Story..... Fair
Acting..... Good
Photography..... Excellent
Technical Handling..... Good
Settings..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Comedy. Produced by Metro Pictures Corporation. Features Harold Lockwood. Supported by Pauline Curley, Bessie Eyton and Pauline Starkey.

Synopsis of Story

The story concerns a real Earl and his twin brother who change places for a while. The twin is greatly confused when his "wife," Lady Maud, appears. She cannot understand the change in his lordship, but searches for an explanation. Finally she learns of the deception, and finds real husband flirting with a shepherdess. All mistakes are cleared in the end, and the two brothers again resume their real identities.

MUSICAL PRESENTATION

Open with quiet waltz.
Title: Isn't it a small world, mysterioso.
T. Gaud, how he eats; soft waltz.
Policemen at gate, hurry; catch pistol shots.
Hurry for chase, or agitato.
Butler enters, soft waltz.
Lady Maud enters room, a stately minuet.
T. His only safety, intermezzo.
T. Adjoining the Towers, light fantastic.
T. Ah, would I a man might see, love theme.
T. Well, you will care, agitato.
T. Dinner en famille, slow, stately.

T. Morning, a waltz.
Earl carries tray, agitato.
T. While the real Earl, a light romance.
T. The best thing the lost brother did, Spring dance.
Girl falls, love theme.
They fall into water, agitato.
T. They hunt for the husband, neutral.
Lady Maud enters, agitato.
T. Now then, Audience, love theme.

"Missing"

WIRE REPORTS—EAST

Box Office Value..... Fair
Exhibitor Comments: "Drawback to picture is that it has no star." "Very appealing." "Not a dry eye in the audience."

WIRE REPORTS—WEST

Box Office Value..... Great
Exhibitor Comments: "Unusually interesting story of love and war."

BOARD OF REVIEW REPORT

Entertainment..... Excellent
Story..... Good
Acting..... Good
Photography..... Good
Technical Handling..... Very Good
Settings..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Drama by Mrs. Humphry Ward. Released by Paramount. Cast Includes Thomas Meighan, Robert Gordon, Sylvia Bremer, and Ola Humphrey. Directed by J. Stuart Blackton and James Young.

Synopsis of Story

With the great war for a background, "Missing" tells the story of a young English bride, whose husband, after a brief but gloriously happy honeymoon, is reported among the missing. After months of weary waiting she is about to remarry—upon a selfish sister's advice—when word comes that her husband has been found, a victim of shell shock. She nurses

him back to health and happiness, and they begin again their happy existence.

MUSICAL PRESENTATION

Open with a march.
Title: In a cheap lodging house, a waltz.
T. Why are you not in uniform? Soft 4-4.
Insert Roll of Honor, God Save the King.
T. Their last day, soft love song.
T. Sing my song, plaintive Scotch song.
T. Can't you stop swinging, soft intermezzo.
T. Lieut. George Surratt, a march.
T. Oh, I say, let it out, Scotch song.
T. Echoes of the struggle, intermezzo.
T. I will leave you with him, slow 4-4.
T. Singing and smiling, a march.

"A Soul for Sale"

WIRE REPORTS—EAST

Box Office Value..... Good
Exhibitor Comments: "Audience liked it very much." "Used display in neighboring stores." "Excellent picture."

WIRE REPORTS—WEST

Box Office Value..... Good
Exhibitor Comments: "The story is a corker." "Story and acting very good." "Used a big lobby display hitched up with daily newspaper notices."

BOARD OF REVIEW REPORT

Entertainment..... Good
Story..... Good
Acting..... Good
Photography..... Good
Technical Handling..... Good
Settings..... Good
Moral Effect..... Questionable

THE PICTURE

Five-Part Drama from the story, "Barter," by Evelyn Campbell. Adapted by Elliott Clawson. A Jewel production. Features Dorothy Phillips, supported by Catherine Kirkwood, Henry Dunkinson,

William Burruss, and Albert Roscoe. Directed by Allen Holubar.

Synopsis of Story

Neil, a young girl, becomes involved in several schemes of her selfish mother's to marry her off to the highest bidder. But the girl meets a young boy, and falls in love with him. Their names are connected in a scandal, and the girl then realizes that she will have to go her way alone. She enters the business world, and there accidentally meets the man she has always loved and marries him, realizing her soul is "not for sale."

"The Claw"

WIRE REPORTS—WEST

Box Office Value..... Good
Exhibitor Comments: "Young always draws well." "A good picture."

BOARD OF REVIEW REPORT

Entertainment..... Good
Story..... Good
Acting..... Very Good
Photography..... Good
Technical Handling..... Good
Settings..... Excellent
Moral Effect..... Wholesome

THE PICTURE

Five-Part Drama released by Select. Features Clara Kimball Young, supported by Milton Sills, Henry Woodward, Mary Mersch, and Jack Holt. Directed by Robert Vignola.

Synopsis of Story: A young girl in South Africa becomes engaged to Major Kinsella, who is sent to quell a native uprising. Another man, loving the girl, deserts the troops and reports that Kinsella has been killed, and that his dying wish was for the girl to marry the bearer of the tidings. They are married, but shortly after the girl learns of the deception. Her husband tries to make reparation by rescuing Kinsella. He succeeds, but is killed in the act. Then Kinsella and the girl, reunited, marry.



The future looks black for June Elvidge in "The Cabaret" (World), but June will manage somehow.



Vivian Martin in "Fiviette" (Paramount) bids good-night to the young man in a captivating manner, while mother beams her approval, as mothers sometimes do.



Francis X. Bushman is startled by Beverly Bayne's emotional outburst in "Social Quicksands" (Metro).



A difficult problem confronts Thurston Hall and Adda Gleason in "The One Woman" (Mastercraft).



"The House of Gold" (Metro) shows Emmy Wehlen, a perplexed but determined heroine.

"How Could You, Jean"

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good business."
"Lobby filled with spring flowers."
"Mary Pickford in favorite role." "Capacity house for one week."

BOARD OF REVIEW REPORT

Entertainment.....Excellent
Story.....Good
Acting.....Excellent
Photography.....Good
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy-Drama by Eleanor Hoyt Brainerd. Scenario by Francis Marion. Features Mary Pickford, supported by Spottiswood Aiken, Herbert Standing, Fanny Midgley, and Larry Peyton. Directed by William D. Taylor.
Synopsis of Story: Jean is an aristocratic young girl, who is obliged to work for her living. She shocks her friends by accepting the position of cook in the house of a literary couple. Presently there appears a young millionaire who, won by her beauty, obtains employment in the same house as a butler. In the end they learn of each others real identities and begin housekeeping all over.

MUSICAL PRESENTATION

Open with a light intermezzo style.
Title: You must realize now, slow soft romance.

T. You and Oscar should be, a mazurka.

T. Yumping Yiminy, a grotesque movement.

T. Why, Maria, it's an omelet, a waltz.

T. Susan's husband, slow song-style.

T. But even Spring has its shadows, very slow.

T. Is that the man? agitato.

T. Oh, slush! rapid intermezzo to end.

"The Ordeal of Rosetta"

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Strong drama climax saved it."

BOARD OF REVIEW REPORT

Entertainment.....Fair
Story.....Fair
Acting.....Good
Photography.....Good
Technical Handling.....Fair
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Edmund Goulding. Scenario by Paul West. Released by Select. Features Alice Brady, supported by Crauford Kent, Ormi Hawley, Henri Leone, Maud Turner Gordon, and Hazel Washburn. Directed by Emile Chautard.

Synopsis of Story: The story concerns the adventures which befall Rosetta and Lola Gelardi, the twin daughters of an aged professor, whose home in a Sicilian village has been destroyed in an earthquake. Lola is believed killed, and Rosetta sets out to earn money for herself and father. She finally becomes secretary to a young author, and is engaged to marry him, when a jealous woman seeks to separate them. But in the end they are united, and Lola is found alive.

"Love's Conquest"

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Costume plays not popular now."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Very fascinating story." "Cavalleri always draws."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Good
Photography.....Excellent
Technical Handling.....Good
Settings.....Very Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama from Victorien Sardou's play, "Gismonda." Scenario by Charles E. Whittaker. Produced by Paramount. Starring Lina Cavalieri, supported by Courtenay Foote, Fred Radcliffe, Frank Lee, J. H. Gilmore, and Isabelle Berwind. Directed by Edward Jose.

Synopsis of Story: "Love's Conquest" is a story of the fair Patrician Gismonda, a sixteenth century Duchess of Athens, who in order to save her beloved son, offers to marry any man who will save him from certain death in a lion's den. Almerio, believed a humble hunter, rescues the child, and claims his reward. But Gismonda, very proud of her blood at first repents of her promise, but later learns to love him and marries him.

"The Firefly of France"

WIRE REPORTS—WEST

Box Office Value.....Great
Exhibitor Comments: "Audience displayed unusual interest."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Very Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Marion Polk Angelotti. Scenario by Margaret Turnbull. Released by Paramount. Features Wallace Reid, supported by Ann Little,

Charles Ogle, and Raymond Hatton. Directed by Donald Crisp.

Synopsis of Story: Devereux Bayne, a young American, goes to France and enlists as an ambulance driver. He falls in love with a girl who is searching for some important papers secreted by the "Firefly," an aviator who is missing and who is her relative. These papers are desired by the Germans, and Bayne, who undertakes to recover them for the girl, undergoes many thrilling experiences in getting them. In the end he succeeds, and in addition to winning the girl he receives the cross of war for bravery.

"Rose O' Paradise"

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Bessie Barriscale especially good."

BOARD OF REVIEW REPORT

Entertainment.....Good
Story.....Good
Acting.....Good
Photography.....Good
Technical Handling.....Good
Settings.....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Grace Miller White. Released by Paralta. Features Bessie Barriscale, supported by Arthur Allardt, David M. Hartford, Norma Kerry, and Edythe Chapman. Directed by James Young.

Synopsis of Story: Rose, whose father has been placed in a lunatic asylum by his half-brother, lives with a negro mammy. Her father finally escapes and warns her to beware of her uncle, as he will try to steal a fortune that will arrive on her eighteenth birthday. The girl meanwhile meets and falls in love with a wealthy young fellow, who assists her in every way to defeat the wicked designs of her uncle, and in the end the two are made happy, and uncle is brought to task.

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles
One reel—every Mon. Features Betty Compson, Billy Mason, Dorothy Dane, Ethel Lyne and Bobbie Vernon. Directed by Al. E. Christie.

May
Red Crossed.....1000 ft.
Here Comes the Groom.....1000 ft.
Somebody's Baby.....1000 ft.
June
Their Honeymoon Babies.....1000 ft.
Regular Patsy.....1000 ft.
Her Slumbering Hero.....1000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Arbuckle Comedies)
Mar.—The Bell Boy.....2000 ft.
Moonshine.....2000 ft.

(Mack Sennett Comedies)
May 6. His Smothered Love.....2000 ft.
May 20. Battle Royal.....2000 ft.
June 3. Love Loops the Loop.....2000 ft.
June 17. Two Tough Tender Feet.....2000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

FOX FILM

130 W. 46th St.
(Sunshine Comedies)
Two reels—every other Sun. Directed by Henry Lehrman.

May 5. A Neighbor's Keyhole.....2000 ft.
June 2. Wild Women and Tame Lions.....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fisher.
May 19. Superintendents.....500 ft.
May 26. Tonsorial Artists.....500 ft.
June 2. The Tale of a Pig.....500 ft.
June 9. Hospital Orderlies.....500 ft.
June 16. Life Savers.....500 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Clover Comedies)

By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge.....1000 ft.
From Caterpillar to Butterfly.....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Crystal Comedies)

Romeo and Juliet (Comedy).....2000 ft.
What She Did to Her Husband.....1000 ft.
Almost Lucky.....1000 ft.
What's in the Trunk?.....1000 ft.
Reuben's Romance.....1000 ft.
The Lady Detective.....1000 ft.
His Wedding Day.....1000 ft.
Troubled Waters.....1000 ft.
Her Necklace.....1000 ft.
His Hoodoo Day.....1000 ft.

(Diamond Comedies)

Way Up in Society.....1000 ft.
His Fatal Fate.....1000 ft.
Her Ambitious Ambition.....1000 ft.
His Matrimonial Means.....1000 ft.

(Ebony Comedies)

Busted Romance.....1000 ft.
Spooks.....1000 ft.
The Bully.....1000 ft.
Mercy, the Mummy Mumbled.....1000 ft.
The Reckless Rover.....1000 ft.
Are Working Girls Safe?.....1000 ft.

(Essanay-Chaplin Comedies)

A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Higrade Film Comedies)

Billie in Society (Ray Hughes).....2000 ft.
Bunco Billy (Billy West).....2000 ft.
Billy in Harness (Billy West).....2000 ft.

(Snakeville Comedies)

Sophie Gets Stung.....1000 ft.
Slippery Slim Diplomat.....1000 ft.
Slippery Slim and the Claim Agent.....1000 ft.
Slippery Slim's Stratagem.....1000 ft.
A Hot Time in Snakeville.....1000 ft.
A Snakeville's New Sheriff.....1000 ft.
A Snakeville's Epidemic.....1000 ft.
Sophie's Birthday Party.....1000 ft.

(Greater Vitagraph)

(Big V Comedies)
One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

May 27. Love and Lallieries.....1000 ft.
May 27. Romans and Rascals.....1000 ft.
June 3. Sneakers and Snoozers.....1000 ft.
June 10. Skids and Sealwags.....1000 ft.
June 17. Lame Brains and Lunatics.....1000 ft.

(Drew Comedies)

May 20. The Mysterious Mrs. Davey.....1000 ft.
May 27. Rooney's Sad Case.....1000 ft.

June 3. Romantic Reggie.....1000 ft.
June 10. A Case of Eugenics.....1000 ft.
June 17. When Two Play a Game.....1000 ft.
June 24. When Greek Meets Greek.....1000 ft.

GOLDWYN

16 E. 42nd St., N. Y.
(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.
May 20. Bill's Predicament.....2000 ft.
June 3. Birds of a Feather.....2000 ft.
June 10. Matching Billy.....2000 ft.
July 1. Widow's Might.....2000 ft.
July 13. Dad's Knockout.....2000 ft.

KING BEE COMEDIES

Longacre Building, N. Y.
(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

May 13. The Handy Man.....2000 ft.
June 1. Bright and Early.....2000 ft.
June 15. Straight and Narrow.....2000 ft.

MUTUAL FILM

220 S. State St., Chicago
(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

May 21. My Lady Nicotine.....1000 ft.
May 28. Her Rustic Hero.....1000 ft.
June 4. What the Wind Did.....1000 ft.
June 11. By Fowl Means.....1000 ft.
June 18. Beware of Blondes.....1000 ft.
June 25. Her Spoonsey Affair.....1000 ft.
July 2. Miss Informed.....1000 ft.

PATHE EXCHANGE

25 W. 44th St., N. Y.
(Rollin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal Roach.

May 19. Two-Gun Gusie.....1000 ft.
May 26. Fireman Save My Child.....1000 ft.
June 2. The City Slicker.....1000 ft.
June 9. Sic 'Em, Tower.....1000 ft.
June 16. Somewhere in Turkey.....1000 ft.
June 23. Are Crooks Dishonest?.....1000 ft.
June 30. The Furniture Movers (Toto, Bud Jamison, Clarine Seymour).....1000 ft.
July 7. An Ozark Romance.....1000 ft.

(Toto Comedies)

Two reels—once a month. Feature Toto, the Hippodrome Clown.
Apr. 18. His Busy Day.....2000 ft.
May 26. The Junkman.....2000 ft.
June 23. Cleopatry.....2000 ft.

TRIANGLE

1457 Broadway, N. Y.
(Keystone Comedies)

Two reels—every Sun.
May 19. Newspaper Clippings.....2000 ft.
May 26. Are Wives Unreasonable?.....2000 ft.
June 2. The Poor Fish.....2000 ft.
June 9. Flapjacks.....2000 ft.
June 16. Isn't It Warm?.....2000 ft.
June 23. Cupid and the Cop.....2000 ft.
June 30. Pearls Without Price.....2000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
(Century Comedies)

Two reels—released irregularly. Feature Alice Howell.
May 29. Her Unmarried Life.....2000 ft.
June 26. In Dutch.....2000 ft.
July 17. Choo Choo Love.....2000 ft.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.
June 5. Merry Mermaids (Rube Miller, Dave Morris).....2000 ft.
June 12. A Blind Pig (Eva Novak, Eddie Barry).....2000 ft.
June 19. Romance and Dynamite (Eddie Barry, Rube Miller).....2000 ft.
July 3. Phoney Photos (Neal Burns, Rena Rogers).....2000 ft.
July 10. The Belles of Liberty (Rube Miller).....2000 ft.

(Nestor Comedies)

One reel—every Mon.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.
May 27. Who's Your Wife? (Gale Henry).....1000 ft.
June 3. Home James (Kathleen O'Connor).....1000 ft.
June 10. Butter Again (Gale Henry, William Franey).....1000 ft.
June 17. Passing the Bomb (Eileen Sedgwick).....1000 ft.
June 24. The Borrowed Baby (Wm. Franey, Gale Henry).....1000 ft.
July 1. The Butler's Blunder (Eileen Sedgwick).....1000 ft.
July 8. Oh! Man (Eileen Sedgwick).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.
May 23. The One-Horse Show.....1000 ft.
June 1. A Kipping Time.....1000 ft.
June 8. There Goes the Bride.....1000 ft.
June 15. Stepping Some.....1000 ft.
June 22. The Knockout.....1000 ft.
June 29. Berth Control.....1000 ft.
July 6. Bad News.....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM

729 7th Ave., N. Y.
(Scenics)

One reel—every Wed.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.

(Cartoons)

One reel—every week.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.

May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.
June 3. War Garden Hints; Building the Liberty Hospital; Cartoon—Bray Studio.....1000 ft.

June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.....1000 ft.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.....1000 ft.

June 24. Animal Studies by Wm. L. Finley; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon by E. Dean Farmlee.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.....1000 ft.
June 3. The Melting Pot of the Pacific.....1000 ft.
June 10. To-Day in Samoa.....1000 ft.
June 17. Yesterday in Samoa.....1000 ft.
June 24. The Tonga Isles.....1000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
A Trip Trough China (4 parts).....7500 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Essanay Scenics)

One reel—every week. Scenics of North America.
Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.....1000 ft.
Grand Canyon of Arizona.....1000 ft.

(Progressive)

On a Fox Farm (Educ.).....1000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
(Scenic and Educational)

One reel—every week. Science, Art and Educational.
May 19. Britain's Bulwarks, No. 2; Messines and Its Irish Captors (Educ.).....1000 ft.
May 26. Britain's Bulwarks, No. 3; Hardships of the British Army on Its way to Bagdad (Educ.).....1000 ft.
May 26. In Southernmost Russia (Sc.).....1000 ft.

June 2. Britain's Bulwarks, No. 4; How England Treats Her Prisoners (Educ.).....1000 ft.
June 9. Britain's Bulwarks, No. 5; With the Drifter and Mine Sweeper in the Danger Zone.....1000 ft.
June 9. Yosemite in Winter (Sc.).....1000 ft.
June 16. Britain's Bulwarks, No. 6; Destroyer Raid on Zeebrugge (Top.).....1000 ft.

June 16. St. Thomas (Post-Scenic).....1000 ft.

June 23. Britain's Bulwarks, No. 7; Fighting the Hun at St. Quentin (Top.).....1000 ft.
June 30. St. Croix (Post-Scenic).....1000 ft.
June 30. Britain's Bulwarks, No. 8; Destruction Wrought by the Hun at St. Quentin (Top.).....1000 ft.
June 30. Guadeloupe (Post-Scenic).....1000 ft.

July 7. Britain's Bulwarks, No. 9; King George and Queen Mary Witness the Black Arts of War (Top.).....1000 ft.

July 7. Dominica (Post-Scenic).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS

1600 Broadway, N. Y.
Five-reel drama—every Mon. Feature Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

May 20. \$5000 Reward (Franklyn Farnum).....5000 ft.
May 27. A Broadway Scandal (Carmel Myers).....5000 ft.

June 3. Midnight Madness (Rupert Julian, Ruth Clifford).....5000 ft.
June 10. Woman Against Woman (Ella Hall, Priscilla Dean).....5000 ft.
June 17. The Eagle (Monroe Salisbury).....5000 ft.

June 24. The City of Tears (Carmel Myers).....5000 ft.
July 1. The Empty Cab (Eileen Percy, Franklin Farnum).....5000 ft.
July 8. After the War (Grace Cunard).....5000 ft.

July 15. The Rustler of Wind River (Monroe Salisbury).....5000 ft.

CREST PICTURES

(State Rights)
Times Building, N. Y.
Five or more reels—released irregularly. Feature Lillian Walker.

June 1. The Age.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)
May 20. The Mating of Marcella (Dorothy Dalton).....5000 ft.
May 27. Believe Me, Xantippe (Wallace Reid).....5000 ft.
May 27. Prunella (Marguerite Clark).....5000 ft.

May 27. His Own Home Town (Charles Ray).....5000 ft.
June 2. Missing.....5000 ft.
June 2. Love's Conquest (Lina Cavalieri).....5000 ft.

June 9. Viviette (Vivian Martin).....5000 ft.
June 9. Her Final Reckoning (Pauline Frederick).....5000 ft.
June 16. The Bravest Way (Sessue Hayakawa).....5000 ft.

June 23. The Firefly of France (Wallace Reid).....5000 ft.
June 23. A Deserter Wooing (Enid Bennett).....5000 ft.
June 30. Sandy (Jack Pickford).....5000 ft.

June 30. The Triple Cross (Dorothy Dalton).....5000 ft.
July 7. The Claws of the Hun (Charles Ray).....5000 ft.

(Arctcraft)

May 20. Old Wives for New (De Mille Prod).....5000 ft.
May 20. Selfish Yates (Wm. S. Hart).....5000 ft.

June 2. A Doll's House (Elsie Ferguson).....5000 ft.
June 16. Say, Young Fellow (Douglas Fairbanks).....5000 ft.

June 16. Hit-the-Trail-Holiday (Geo. M. Cohan).....5000 ft.
June 23. How Could You, Jean? (Mary Pickford).....5000 ft.
June 30. Shark Monroe (Wm. S. Hart).....5000 ft.

June 30. We Can't Have Everything (De Mille).....5000 ft.
July 14. The Great Love (D. W. Griffith).....5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) 5000 ft.
Tarsan of the Apes (Enid Markey) 5000 ft.
Passing of the Third Floor Back (Sir
Forbes Robertson) 5000 ft.
My Four Years in Germany 10,000 ft.
Petrova Pictures (Mme. Petrova)
April — The Life Mask 5000 ft.
June — Tempered Steel 5000 ft.
— Patience Sparhawk 5000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
Five or more reels—rel. irreg. Features
Gertrude McCoy, Irene Fenwick,
Mitchell Lewis, Ruth Roland, Doris
Kenyon, Zeena Keefe, Jane Grey,
Bessie Barriscale, Leah Baird, Mil-
ton Sills, Reine Davis, Clifford
Bruce.
One Hour (Zeena Keefe and Alan Hale) 5315 ft.
The Fringe of Society (Ruth Roland) 5000 ft.
Milton Sills, Leah Baird 5000 ft.
The Cast Off (Bessie Barriscale) 5000 ft.
The Zeppelin's Last Raid 6000 ft.
Those Who Pay (Bessie Barriscale) 6000 ft.
The Belgian (Valentine Grant) 6000 ft.

FOX FILM

130 W. 46th St., N. Y.
(Special Features)
Five or more reels—every Sun. Features
Gladya Brockwell, Jewel Car-
men, Tom Mix, Miriam Cooper, June
Caprice, George Walsh, Peggy Hy-
land, Virginia Pearson, Jane and
Katherine Lee.
May 12. Peg of the Pirates (Peggy Hy-
land) 5000 ft.
May 19. Confession (Jewel Carmen) 5000 ft.
May 26. The Firebrand (Virginia Pearson) 5000 ft.
June 2. Blue-Eyed Mary (June Caprice) 5000 ft.
June 9. Ace High (Tom Mix) 5000 ft.
June 16. We Should Worry (Jane and
Katherine Lee) 5000 ft.
June 23. The Scarlet Road (Gladya Brockwell) 5000 ft.
June 30. The Kid Is Clever (George Walsh) 5000 ft.
July — Other Men's Daughters (Peggy Hyland) 5000 ft.

(Standard Pictures)

Five or more reels—every other
Sun. Features William Farnum,
Theda Bara, Annette Kellermann,
Dustin Farnum.
Apr. 7. Blindness of Divorce 7000 ft.
May 5. True Blue (William Farnum) 7000 ft.
May 19. The Cailloux Case 6000 ft.
June 19. Under Yoke (Theda Bara) 5000 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Duplex Films, Inc.)
Shame (Zeena Keefe) 7000 ft.
(Falcon Features)
Four-reel drama. Features Kath-
leen Kirkham, Henry King, R. Henry
Grey, Henry Ainley, Mary Dibley,
Vola Vale, Daniel Giffether, Ethel
Ritchie, Margaret Landis, Neil Har-
din.
Brand's Daughter (Kathleen Kirkham) 4000 ft.
Feet of Clay (Margaret Landis) 4000 ft.
His Old Fashioned Dad (Daniel Gif-
fether, Mollie McConnell) 4000 ft.
Zollenstein (Vola Vale) 4000 ft.

(Hanover)

The Marvelous Maciste 6000 ft.
Camille 6000 ft.
Monster of Fate 6000 ft.

(Interstate Film Co.)

The Last Raid of Zeppelin L. 21 2000 ft.
(Victory Films)
Triumph of Venus 5000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.
Five or more reels—every Sun. Features
Mabel Normand, Mae Marsh, Madge Ken-
nedy, Jane Cowl, Mary Garden.
May 19. The Fair Pretender (Madge
Kennedy) 6000 ft.
June 2. All Woman (Mae Marsh) 6000 ft.
June 16. The Venus Model (Mabel
Normand) 6000 ft.
June 30. The Service Star (Madge
Kennedy) 6000 ft.
July 14. The Glorious Adventure (Mae
Marsh) 5000 ft.
July 28. Back to the Woods (Mabel
Normand) 5000 ft.

Goldwyn Specials

Heart of the Sunset 7000 ft.
Blue Blood 6000 ft.
Honor's Cross 6000 ft.
Social Ambition 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.
Five-reel drama—every Mon. Features
Alice Joyce, Harry Morey, Agnes Ayres,
Marc MacDermott, Earle Williams, Ed-
ward Earle, Alfred Whitman, Nell Ship-
man, Corrine Griffith, Ewart Overton, Grace
Darmond, Gladys Leslie, J. Frank Glendon,
Walter McGrail, Florence Deshon.
May 13. The Triumph of the Weak
(Alice Joyce, Walter McGrail) 5000 ft.

May 20. The Golden Goal (Harry Mo-
rey, Florence Deshon) 5000 ft.
May 27. Bares, Son of Kasan (Nell
Shipman, Alfred Whitman) 5000 ft.
June 3. A Game With Fate (Harry
Morey, Betty Blythe) 5000 ft.
June 10. Find the Woman (Alice
Joyce) 5000 ft.
June 17. The Soap Girl (Gladys Les-
lie) 5000 ft.
June 24. The Girl in His House (Earle
Williams, Grace Darmond) 5000 ft.
July 1. Tangled Lives (Harry Morey,
Betty Blythe) 5000 ft.
July 8. One Thousand Dollars (Ed-
ward Earle, Agnes Ayres, Florence
Deshon) 5000 ft.

HILLER & WILK

(State Rights)
Longacre Bldg., N. Y.
Five or more reels—rel. irreg. Features
Raffles (John Barrymore) 6462 ft.
Wrath of the Gods (Sessue Hayakawa) 4904 ft.
Battle of Gettysburg 4808 ft.
Sporting Life (In course of production) — ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.
Five or more reels—2 a month. Features
Bessie Barriscale, Henry B. Walthall, J.
Warren Kerrigan, Louise Glaum.
May 13. The Snapper (Louise Glaum) 6000 ft.
May 27. Rose o' Paradise (Bessie Bar-
riscale) 6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.
Five or more reels—every month.
Sins of Ambition (Barbara Castleton,
Wilfred Lucas, Leah Baird, James
Morrison) 7000 ft.
Human Clay (Mollie King) 5000 ft.
Life or Honor (James Morrison, Violet
Palmer) 6500 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.
Five reels or more—rel. irreg.
The Doctor and the Woman 5000 ft.
The Man Who Dared God 7000 ft.
A Soul for Sale 6000 ft.
The Girl Who Dared 6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.
Five-reel drama—every Mon. Features
Harold Lockwood, Emily Stevens, Mabel
Taliaferro, Emmy Wehlen, Viola Dana,
Francis X. Bushman, Beverly Bayne, Edith
Storey, Mae Allison, Bert Lytell.
May 13. Cyclone Higgins, D.D. (Bush-
man and Bayne) 5000 ft.
May 20. The Winning of Beatrice (May
Allison) 5000 ft.
May 27. Lend Me Your Name (Harold
Lockwood) 5000 ft.
May 27. Pay Day (Mr. and Mrs. Sil-
ney Drew) 5000 ft.
June 3. The Only Road (Viola Dana) 5000 ft.
June 10. Social Quicksands (Bushman
and Bayne) 5000 ft.
June 17. The House of Gold (Emmy
Wehlen) 5000 ft.
June 24. A Man's World (Emily Stev-
ens) 5000 ft.
July 1. Opportunity (Viola Dana) 5000 ft.
July 8. No Man's Land (Bert Lytell) 5000 ft.

(Specials)

Six or more reels—every month. Features
Nazimova, Rita Jellivet, Edith
Storey, Viola Dana, Emily Stevens, Mabel
Taliaferro, Arnold Daly, Dolly Sisters.
The Million Dollar Dollies (Dolly
Sisters) 5000 ft.
Let We Forget (Rita Jellivet) 5000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) 7000 ft.
Revelation (Nazimova) 7000 ft.
My Own United States (Arnold Daly) 8000 ft.
Toys of Fate (Nazimova) 7000 ft.
To Hell With the Kaiser 7000 ft.

MUTUAL FILM

220 S. State St., Chicago
Five-reel drama—every Mon. Features
Mary Miles Minter, William Russell, Edna
Goodrich, Margarita Fischer, Ann Mur-
dock, Olive Tell, Gail Kane, Jackie San-
ders.
Apr. 1. A Bit of Jade (Mary Miles Min-
ter) 5000 ft.
Apr. 8. The Richest Girl (Anna Mur-
dock) 5000 ft.
Apr. 15. The Primitive Woman (Margar-
ita Fischer) 5000 ft.
Apr. 29. Hearts of Diamonds (William
Russell) 5000 ft.
May 27. Social Briars (Mary Miles
Minter) 5000 ft.
June 10. A Square Deal (Margarita
Fischer) 5000 ft.
June 24. Up Romance Road (William
Russell) 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
Five-reel drama—every Sun. Features
Antonio Moreno, Helene Chadwick, Fred-
erick Ward, Gladys Hulette, Mrs. Vernon
Castle, Frank Keenan, Bessie Love, Fan-
nie Ward, Bryant Washburn, Warner

Oland, Baby Marie Osborne, Creighton
Hale.
May 12. The Dagger Woman (Ivan
Mosukin, Olga Zovska) 5000 ft.
May 19. The Mysterious Client (Irene
Castle, Milton Sills, Warner Oland) 5000 ft.
May 26. A Daughter of the West
(Baby Marie Osborne) 5000 ft.
June 2. The Yellow Ticket (Fannie
Ward, Milton Sills, Leon Barry,
Helen Chadwick, Warner Oland) 5000 ft.
June 9. For Sale (Gladys Hulette,
Creighton Hale) 5000 ft.
June 16. Kidder & Ko (Bryant Wash-
burn) 5000 ft.
June 23. The Voice of Destiny (Baby
Marie Osborne) 5000 ft.
June 30. A Little Sister of Everybody
(Bessie Love) 5000 ft.
July 7. Annexing Bill (Gladys Hu-
lette, Creighton Hale) 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago
Six or more reels—rel. irreg. Features
Taylor Holmes, Mary MacLane, Shirley
Mason, Mary McAllister, Tom Moore,
Hazel Daly.
Uneasy Money (Taylor Holmes) 5400 ft.
Brown of Harvard (Tom Moore and
Hazel Daly) 6100 ft.
Men Who Made Love to Me (Mary
MacLane) 6300 ft.
Unbeliever (U. S. Marines) 6300 ft.
Ruggles of Red Gap (Taylor
Holmes) 6190 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) 5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.
Five or more reels—rel. irreg.
The Unchastened Woman (Grace Val-
entine) 7000 ft.
Conquered Hearts (Marguerite Marsh) 7000 ft.
The Window Opposite (Leah Baird,
James Morrison) 6000 ft.

SELECT PICTURES

729 7th Ave., N. Y.
Five or more reels—3 or more a month.
Features Clara Kimball Young, Norma
Talmadge, Alice Brady, Constance Tal-
madge.
May. The Lesson (Constance Tal-
madge) 5000 ft.
May. De Luxe Annie (Norman
Talmadge) 7000 ft.
May. The Ordeal of Rosetta (Alice
Brady) 5000 ft.
June — The Claw (Clara Kimball
Young) 5000 ft.
June — Cattle of the Pink Roses
(Marion Davies) 5000 ft.
June — Good Night Paul (Constance
Talmadge) 5000 ft.
June — The Whirlpool (Alice Brady) 5000 ft.

TRIANGLE

1457 Broadway, N. Y.
Five-reel drama—3 every Sun. Features
Roy Stewart, Olive Thomas, J.
Barney Sherry, William Desmond,
Belle Bennett, Alma Rubens, George
Hernandez, Dick Rosson, Margery
Wilson, Irene Hunt, Pauline Stark,
Joak Sedgewick, Clair McDowell,
Jack Livingston, Myrtle Lind.
May 12. Her Decision (Gloria Swanson) 5000 ft.
May 12. Wolves of the Border (Roy
Stewart) 5000 ft.
May 19. Who Is to Blame? (Jack Liv-
ington) 5000 ft.
May 19. Old Harriwell's Cub (Wm. Des-
mond) 5000 ft.
May 26. Old Loves for New (Margery
Wilson) 5000 ft.
May 26. High Stakes (J. Barney
Sherry) 5000 ft.
June 2. The Man Who Woke Up
(Pauline Starke, Wm. V. Mong) 5000 ft.
June 2. A Red-Haired Cupid (Roy
Stewart) 5000 ft.
June 9. Madam Sphinx (Alma Ru-
bens) 5000 ft.
June 9. The Last Rebel (Belle Ben-
nett) 5000 ft.
June 16. His Enemy, The Law (Jack
Richardson) 5000 ft.
June 16. Station Content (Gloria Swan-
son, Lee Hill) 5000 ft.
June 23. You Can't Believe Everything
(Gloria Swanson) 5000 ft.
June 23. Closing In (William Des-
mond) 5000 ft.
June 30. The Painted Lily (Alma Ru-
bens) 5000 ft.
June 30. The Fly God (Roy Stewart) 5000 ft.
July 7. A Good Loser (Peggy Pearce) 5000 ft.
July 7. Every Woman's Husband
(Gloria Swanson) 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
Five-reel drama—every week. Features
Harry Carey, Molly Malone,
Ella Hall, Louise Lavier, Zoe Rae,
Dorothy Phillips, Priscilla Dean.
May 20. The Bride's Awakening (Mae
Murray) 5000 ft.
June 3. The Model's Confession (Mary
MacLane) 6000 ft.

June 17. Smashing Through (Herbert
Rawlinson) 5000 ft.
July 1. Hell Beni (Harry Casey, Neva
Gerber) 5000 ft.
July 13. Her Body in Bond (Mae Mur-
ray) 5000 ft.

WORLD FILM

130 W. 46th St., N. Y.
Five-reel drama—every Mon. Features
Ethel Clayton, Carlisle Black-
well, June Elvidge, Kitty Gordon,
Madge Evans, Montagu Love, Ashley
Brady, Henry Hull, Arthur Ashley,
Law Fields, Muriel Opriche, Evelyn
Grealey, Sir Forbes Robertson.
May 13. Journey's End (Ethel Clay-
ton) 5000 ft.
May 20. The Swami (Montagu Love,
Barbara Castleton) 5000 ft.
May 27. The Oldest Law (June Elvidge,
John Bowers) 5000 ft.
June 3. The Interloper (Kitty Gor-
don and Irving Cummings) 5000 ft.
June 10. The Cabaret (Carlisle Black-
well, June Elvidge, Montagu
Love) 5000 ft.
June 17. The Man Hunt (Ethel Clay-
ton) 5000 ft.
June 24. A Woman of Redemption
(June Elvidge, John Bowers) 5000 ft.
July 1. The Heart of a Girl (Barbara
Castleton, Irving Cummings) 5000 ft.
July 8. Clarissa (Madge Evans, John-
ny Hines) 5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.
(Gaumont News and Graphic)
One reel of each a week. Book through
Independent Exchange.
Gaumont News released every Tuesday.
Graphic released every Friday.

MUTUAL FILM

220 S. State St., Chicago
(Screen Telegram)
One reel—every Mon. and Wed. News
of the Week in Pictures.
(Publication Office—6235 Broadway, Chi-
cago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.
(Hearst-Pathé News)
One reel—every Wed. and Sat. News
of the Week in Pictures.
(Allies' Official War Review)
One reel a week, beginning June 24.
Official War Pictures from the Front.

UNIVERSAL FILM

1600 Broadway, N. Y.
(Animated Weekly)
One reel—every Wed. News of the week.
(Current Events)
One reel—every Sat. News of the Week.
(Universal Screen Magazine)
One reel—every week. Magazine on
the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.
(A Daughter of the U. S. A.)
One reel—12 episodes—one every week.
First release Jan. 19. Features Jane
Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.
(The Woman in the Web)
Two reels—15 episodes—one every Mon.
First rel. Apr. 8. Features Hedda Nova
and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
(The Eagle's Eye)
Two reels—20 episodes—one every Mon.
Features King Baggot and Marguerite
Snow. Written by Ex-Chief William J.
Flynn. Produced by Whartons, Inc.

MARION DAVIES FILM CO.
311 Longacre Building, New York City.
Cecilia of the Pink Roses (Marion
Davies) — ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
(The House of Hate)
Two reels—15 episodes—one every Sun.
Features Pearl White and Antonio Moreno
Directed by Geo. Seitz. Story by Arthur
B. Reeves and Chas. A. Logue. Produced
by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.
(The Bull's Eye)
Two reels—18 episodes—one every Sat.
First episode Feb. 4. Features Eddie
Pole and Vivian Reed.
(The Lion's Claws)
Two reels—18 episodes—one every Sat.
First episode Apr. 1. Features Marie
Walcamp.

(Continued on page 937)

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Features of Reisenfeld's Art—Great Composers Contribute to Programs—Organists Are Scarce

BY MONTIVILLE MORRIS HANSFORD

IT HAS BEEN my fortune to watch a great many directors, from Anton Seidl to Hugo Reisenfeld. I like Seidl and I like Reisenfeld, and during all the years that have intervened between these two men I have disliked a great many conductors. I have come to the conclusion that conductors are born, not made. Being a fine musician has nothing to do with success at the conductor's desk. There are many conductors who never seem to get into the swing of the piece they are directing. Their bodies are all out of gear. They swing their arms, and particularly their shoulders, but nothing comes of it. I have lately been impressed with the fact that a conductor who tries to beat with his whole frame does not get good results. His efforts bring forth heaviness from the men. This is peculiarly true in directing marches for marching soldiers on the screen. There is so much of this these days of war that it has furnished me with quite a lot of study. I have wondered, in certain cases, what was the matter.

The speed of the film, of course, has much to do with the ease of directing the orchestra. But a body of men respond quicker to a short, snappy beat than they do to a heavy beat. So it seems to me that a wrist beat is much the best for marching soldiers. The effect of such pictures is lost if the orchestra is not in time with the tramping feet, so it behooves the manager to see that his orchestra gets into the game. As I have often said, the news reels are the most important films for effect in the whole program. They seem to be running the feature pictures a close second for popularity. Some day we may have five-reel reviews. The big managers realize that the music plays a great part in the news feature, therefore they concentrate much effort on that item. One has only to attend a lower grade house to notice the difference. I have lately watched a news review run to a sweet waltz in the orchestra, with no effort to make any change. Nobody woke up in the audience. The result was to make them sleep sounder. In the same house I saw a feature picture in which there was a hanging. The orchestra played the famous *Love Dream* by Liszt for this part, and just as the victim was being rescued two flutes were playing the cadenza. Altogether this was the most awful exhibition of picture playing I ever listened to. It is quite probable that this leader doesn't realize what real picture playing means. There are many seekers after knowledge who never get any farther than Laura Jean

Libbey. I suppose one must excuse these things.

MUSIC FOR FEATURE PICTURES

Orchestral accompaniment to the feature pictures is coming to be work demanding no end of time and trouble. Heretofore it was thought sufficient to play just any sort of music for most of the scenes, with the one exception of the so-called love theme, and this latter was usually some popular ballad of the day. Now the love theme is nearly always selected from some better musical source. The love themes have come to mean much more than just mere claptrap. Then, the more dramatic parts of the picture are supplied with music of the very best type; all the old masters of melody are called upon to furnish little bits here and there to piece out a smooth score. If the average musician were to look over the shoulder of the conductor and see the names of the composers represented in the musical selections compiled for the picture he would experience some astonishment. I doubt if there are many composers in the whole world of musical composition who have been overlooked by the librarians of the larger motion picture houses. Even the news review is clothed with the very best, for there is nothing too good for a good picture. I can remember when the first attempts were made to help out the screen action by the old-time pianist who furnished the sole accompaniment to the pictures of years ago. He probably did this simply to pass away the time in a less monotonous manner. So when the comedy was open to such treatment he flicked a note here and there on the keyboard, and thus caused a laugh to ripple through the audience. He was so tickled with this effect that he worked out a more elaborate method, doing more and more, until at last the famous trap drummer was introduced. He was a master of his art and caught every move made on the screen, from a kiss to the well known fall downstairs. As the managers realized what music meant to the film, they procured a better class of players, and these immediately saw the possibilities of the theme method of treatment. Of course this method is still being discovered out west, but as a matter of fact it has been in vogue quite a number of years.

ADAPTABLE MUSIC SCORES

It is quite possible that some inventive genius will soon make up a new sort of musical score, for use in scenes of varying length. Nothing more nor less than a composition with movable endings, or one having

several endings of different brands. Leaders have to stop their men in odd places quite often, and such a scheme would do away with much trouble as things are now. So we may one day see a composition made up for moving pictures, with a variety of endings, so that any sort of a stop can be made without a perceptible break in the flow of the music. Indeed, one might predict that in future years, if picture music keeps on its present line of development, scores may be invented on the jig-saw principle. A feature picture will be handed over to the director and he will cut out a complete musical accompaniment and put it together for playing. The men who cut the film seem able to do almost anything with a story, and why not the music as well? All things are possible.

SCARCITY OF GOOD ORGANISTS

A peculiar situation has arisen on Broadway from the opening of the several big houses. And that is that it is going to be more and more difficult to get good organists. There are two large houses going up now, one in Brooklyn and one on Broadway. There are only a few good men, and they already are pretty well settled. Some men are trying to hold down different shows at different houses, in order that one of their number may get settled into a new job. It is a regular puss-in-the-corner affair. It is a sad fact that there are very few born picture players loose in the country. I have found them to be scarcer than the pro-



G. NASTRI
Director of Orchestra, Strand Theater,
Milwaukee

verbial hen's teeth. A large western house has been trying for a month to get a first class player. A \$35,000 organ is awaiting him. But where he is, is the problem that is worrying that manager. As a friend of mine says, the player must like pictures, otherwise he will make a very indifferent player of them. And this rule holds good in any walk of life. If you don't like what you are doing, it will not be done well.

BROADWAY PROGRAMS

RIALTO

How great an effect the proper working of music with the film can make was shown last week at the Rialto in "Missing," where the song *Bonnie Sweet Bessie* was used to give the picture both poetic and dramatic value. I have frequently referred to the joint working of the musician and the director of pictures as the factor of ultimate excellence in picture making. Here we have a scene showing a few soldiers quartered in France. One of them begins the song mentioned above, his comrades draw closer to listen, and flashbacks show just where each man's thoughts go as a result of the singing. This was one of the most effective musical scenes I have seen in some time. This song was used as the love theme in the orchestra and as a song by a singer off-stage. An interesting fact about this song is that it is one of the most popular Scotch songs, yet it was written here in America. Many musicians think it is an old Scotch song, but it isn't. Other musical numbers at this same house were Hawley's *Because I love you, dear*, sung by Annie Rosner, and Emanuel List in the famous *Vulcan's Song*, Gounod. The picture preced-

ing this song was Mt. Lassen in action, and there was no pause between the picture and the song, so that the latter was a fitting finish to an interesting scenic. Mr. Rothapel always has a decided continuity in his programs and the audience is carried along in a sort of story.

RIVOLI

The Rivoli also had a feature picture last week that carried a popular song, *Believe me, if all those endearing young charms*. This was used in Douglas Fairbanks' "Say, Young Fellow." Gladys Rice sang it and also the Roma song, *Can't you hear me calling, Caroline?* Miss Rice is a favorite singer at the Rivoli. Greek Evans, the most popular baritone on Broadway, sang *Friend o' Mine*, Sanderson. Erno Rapee directed the orchestra in Liszt's Twelfth Rhapsody. One thing that both the Rialto and Rivoli are doing now is the printing on the program of the organ solos played by their organists. I am thankful that they are giving these fine musicians their due. So now that famous number nine on the programs has a name. It was Wostenholme's *Finale* in B flat, played by Arthur Depew at this house.

THE EXHIBITOR AND HIS ACTIVITIES

AN IDEAL PRESENTATION—Jensen and Von Herberg of the Strand Theater, Seattle, have achieved distinction by their presentation of "Over There" in a four-day run, beginning on a Sunday. Local papers carried ads for several days, while one paper had a big illustrated announcement on the day before the first showing, featuring the stars and imparting emphasis to the war spirit. Among the patronage attractors were:

Through Major Boutelle, an army officer in Seattle, the establishment of a recruiting station in the lobby of the theater, with two shifts of twenty men each in khaki, on duty afternoon and evening. An exhibition of the new Browning machine gun at the entrance, with an expert to explain its workings. An exhibition infantry and machine gun drill twice daily in front of the theater, during which two hundred rounds of ammunition were fired. A file and drum corps, all of whose members were veterans of the Civil War, to play twice daily at the theater. Speeches to the audience by Raymond Foy, an eight-year-old Boy Scout, who was a sensation as a Red Cross speaker. George M. Cohan's song, "Over There," was sung at each performance, starting when the title "All Aboard for Berlin" was flashed, the rendition ending with the picture. The girl ushers wore Red Cross uniforms throughout the week, and the house was especially decorated.

OFF ON THE WRONG FOOT

—When asked why he was closing the Lincoln Square Theater, in Decatur, Ill., Manager Nat Erber shrugged his shoulders and said, "Maybe it's too fine for a movie house." He admitted the season had not been successful financially on a vaudeville and picture policy, but declared competition could not put him out of business. The house will remain closed until September, and Erber will manage the Palace in Danville. He said the Lincoln Square was the coolest spot in town on a hot day. Why did he close?

KRAMER NOW AN OWNER

C. J. Kramer, assistant superintendent of agents in Nebraska for the Security Mutual Life Insurance Company, has bought the Empress Theater, Stanton, Neb., from W. J. Alderman and has renamed it the Rialto. He will show World pictures two days each week.

COLISEUM'S ENLARGED ORCHESTRA

—The Coliseum Theater, Seattle's finest motion picture house, has enlarged the orchestra from twenty-one pieces to thirty, making the music more of a feature. The Coliseum enjoys a large patronage.

JONES, MEET CRANDALL

J. Jolly Jones, manager of the Strand Theater, Marshalltown, Ia., and Jean J. Crandall, manager of the World film exchange, Omaha, Neb., are anxious to meet. Twenty-three years ago they were pages in the United States Senate. Jones was the champion boxer of the pages. The two haven't met since, and now, being so near, are planning a meeting.

PICTURES FOR WAR WORKERS

—Harold Edel, managing director of the Strand Theater, has installed a motion picture outfit at Mays Landing, N. J., for the edification and entertainment of workers in the Bethlehem Steel Company's branch there. Government agents made the request, and Frank Hammond, chief operator at the Strand, was assigned by Mr. Edel to conduct the work of installation and operation.

ONE PRICE IN NEW ORLEANS

—The Diamond Theater, New Orleans, is closed while arrangements are being made to open it as an exclusive popular price motion picture theater. It seats 1,700, and the management will establish a standard price of 11 cents to all shows.

DAYLIGHT SAVING OVERCOME

—Dan Griffith, manager of the Cozy Theater in Dugger, Ind., is running a big airdome in connection with the Cozy. The first shows in the evening are in the Cozy. When darkness comes the show is transferred to the airdome. The daylight saving time schedule has knocked out most airdomes in Indiana, but Griffith has evidently solved the problem.

NEW HAVEN'S ONLY AIR-DOME

—Plymouth Theater, New Haven, has been forced to give up its plan to construct a regular house and will run as an airdome, being the only one of the sort in New Haven. It has 450 seats. The theater opened June 17 after getting new equipment.

ONLY TWO DAYS A WEEK

—The Alcazar, the Comet and the Liberty Theaters, Montreal, are opening only on Saturdays and Sundays during the hot weather.

McWILLIAMS OPENS MARION

—At Clarksdale, Miss., recently the new Marion Theater, with "The Whip," a beautiful pipe organ, and an audience of 700 was opened with a grand hurrah by Manager McWilliams. Bad weather kept out-of-towners away. The organ was manipulated by E. H. Lafayette of the Majestic Theater, Memphis. Clarksdale is said to be a town where the people have money and are not afraid to spend it.

BRIDGE NOW A MANAGER

—Matthew Bridge, well known in Pacific Coast newspaper circles, and with considerable record as an exhibitor, has taken over the management of the Superba Theater, Los Angeles. Until recently Mr. Bridge was connected with the publicity department at Universal City.

SPENCE TAKES A CHANCE

James Spence, proprietor of the Wonderland Theater, Newman's Grove, Neb., never has been hindered from showing on Sunday, and it had never been done in his town until last Sunday, when he showed "A Man's Man." He said he had decided to run Sunday shows until compelled to stop.

CLEVELAND THEATERS CHANGE HANDS

—Two large first run motion picture theaters in Cleveland have changed hands. The Fairland was sold by Bill Kaspar to Dave Adler. Adler also is the manager of the Strand, a first run downtown house. Paul Gusdanovic, one of the owners of the Orpheum, another first run downtown house, has purchased the Homestead from A. L. Wilson.

THUOTOSCOPE, ST. JOHNS, REBUILT

—The Thuotoscope Theater, St. Johns, Quebec, which was recently destroyed by fire, has been rebuilt, and will be opened this week by the owner and manager, Octave Thuot.

NO MORE TEA

—Loew's Theater, Montreal, has discontinued the serving of tea to its patrons afternoons. The service has not been particularly successful and it was considered best to discontinue it for the summer months. The theater will play vaudeville and pictures all summer.

ORCHESTRAL CONCERTS SUSPENDED

—The orchestral concerts which have been such a feature at Montreal's Imperial Theater have been discontinued for the summer. They were given every Saturday afternoon in addition to the regular show, and proved a great treat. Some celebrated singers have sung at them, including Mme. Ferrabini, Mme. Maubourg, and Miss Lind. Grace Hoffman was a feature twice. The concerts will be resumed in the fall.

MOXLEY GETS BADGES

J. T. Moxley, manager of the Regent Theater in Ottawa, was last week presented with a set of silver battalion badges by the officers and men of the First Canadian Tank Battalion in appreciation of courtesies he had extended to them. His popularity with the public and attention to business has resulted in his reappointment as manager by the Allens.

STILL ANOTHER STRAND

—The new Strand Theater at Portland, Me., which was dedicated in the early part of June, is one of the finest photoplay houses in the country. It cost \$225,000, and has a seating capacity of 2,200. The house is most modern in construction and is patterned after the Strand Theater of New York City. It is under the management of William Reeves.

ROTHAPFEL PICTURES IN WASHINGTON

—At a private showing in Washington last Friday, a group of high administration officials, including President Wilson and Secretary of the Navy Daniels, saw the complete set of motion pictures taken recently in the Marine Corps encampments between New York and Key West under the direction of Lieut. S. L. Rothapfel, U. S. M. C. R. They were screened by Quartermaster Sergeant John M. La Mond, the Marine Corps cameraman, who secured the more spectacular aviation scenes which are included in the pictures.

ADVERTISING BROUGHT RESULTS

—The uptown theaters of Milwaukee have been experimenting with display advertising in the newspapers and the presenting of features to their patrons that have not had a showing in the downtown theatres. The Downer was the first to take such a step, and the film feature was "The Flag of Freedom." A space of thirty inches was used to advertise it in the newspapers, and as a result the house was packed.

TULSA'S NEW MAJESTIC

—What is said to be the finest moving picture theater in the Southwest is opening at Tulsa, Okla. It cost \$125,000, will seat 2,000, and has all the latest appliances and accessories, including a \$25,000 pipe organ.

LEASES ANOTHER THEATER

—Claude Cady, of the Colonial Theater, Lansing, Mich., has leased the Family Theater in Ionia, Mich.

DAYLIGHT LOSS DODGED

—Jim Matney of Decatur, Neb., proprietor of Jim's Theater, is dodging a loss of patronage due to the daylight saving plan by having two shows, 8 and 10:30. Farmers, he says, cannot get to the first show after doing their evening chores, but they can get to the second show. The theater has heretofore had only one show an evening.

IMPROVEMENTS IN SCHENECTADY

—The Albany Theater, 730 Albany Street, Schenectady, will make alterations and improvements in the one-story theater building, to cost about \$5,000.

TORONTO MANAGER MOVES

—W. Griffith Mitchell, manager of the Regent Theater, Toronto, is leaving that city for White Plains, N. Y., to become manager of the Strand Theater in that city.

NEW ONE IN PHILADELPHIA

—The Keystone Theater Company, 937 South Street, Philadelphia, has had plans prepared for the construction of a new one-story motion picture theater, about 96 x 120 feet, to cost \$50,000.

GOOD MUSIC AT SYMPHONY

Boheme and Gioconda Used Organ Beautifully Played

The musical part of the Broadway motion picture business has been patiently waiting the opening of the Symphony Theater, 95th Street and Broadway. This event took place on Friday evening, June 14, before a representative audience. The orchestra, which had been widely advertised, gave much promise, and needs only a little whipping into shape to be one of the finest in the country.

While the musical program was very easy, the tonal quality was good and there were very few mishaps, all of which can be forgiven on a first night. These have probably disappeared. The new conductor, or musical director, Signor Carl Ronchi, is not unknown in New York, having done work here for a number of years.

NUMBERS FROM OPERAS

The numbers played were extracts from *Boheme* and the *Dance of the Hours* from *Gioconda*, the latter danced by a group of young ladies under the direction of Imigi Albertieri. Italy is well represented in the orchestra, and Enrico Leide is assistant to Signor Ronchi, taking the picture part of the music. The feature, "The Unchastened Woman," was played very well under his direction.

The Symphony Theater orchestra is going to be paced by the very best men in the business; they are good men, and it depends entirely on the efforts of the conductors just what is accomplished. The work of playing pictures is getting to be an art; it requires the well known patience of Job; it means sitting up nights over music; in fact, it is a busy job. It wouldn't be half so bad if somebody else hadn't been doing it for some years. But the pace has been set, and New York doesn't forgive mediocrity. Upper Broadway will welcome good music at the Symphony; it is just the thing for summer evenings. This orchestra, which will be one of the main features of the house, ought to make a name for itself.

ARCHITECTURAL PROBLEM

One of the unusual problems of theater building was turning the old Astor Market into the Symphony Theater. From groceries to the beautiful interior that now greets the Symphony patron was a far cry; and I don't doubt that many who patronized the old market are now regular patrons of the new theater. The Symphony program gives credit for this task to William G. Massarene, a well known architect. Entering the Symphony will strike the average movie fan as an unusual process, wholly different from any other theater in town, with one exception which I happen to know of. The rather small lobby opens right into the side of the house, so one has to move toward the rear before actually entering the house proper. This does not seem so unusual to the writer, because he knows of one house in the city where the entrance is almost directly under the screen, and when one enters, one wonders where the show is. In the Symphony, this method of entering the theater, while being out of the

ordinary, is rather beautiful. The long side foyer is lighted by soft lights, and the curiosity is stimulated as one makes for the aisle entrance. This foyer is well attended by polite ushers, eager to show the patron every attention.

ORGAN AN ASSET

The new Kramer organ showed to good advantage. Harold Osborn Smith, one of Broadway's best organists, presided at the keyboard and filled the house with melody during the orchestra rests. The organ is to the right of the audience, placed in rather high position. The pipes are divided, some being on the console side and some on the opposite side of the stage. The house is to be congratulated on having an organ for the so-called supper shows. The organ is probably the best solution of a one-man picture accompaniment, and is far ahead of the piano. And in the orchestral numbers on the opening night Mr. Smith did some very fine work with the full band. Mr. Delavanty is relief organist, playing when the orchestra is not employed.

The *Dance of the Hours* from *Gioconda* went unusually well. The orchestra played this number with much expression and taste, showing the care with which Signor Ronchi had drilled the men. The dancers did their part with poetic grace, and they were delightful to look upon. The various dancing numbers introduced into the motion picture houses are probably among the most popular of the program novelties, aside from the feature pictures. A short dance, even by one dancer, gives the audience a chance to rest, both in mind and eyes.

GOOD STAGE FOR DANCING

The Symphony has a fine stage for dancing, being generous in expanse, giving plenty of room for free movement. In fact, the stage is quite unlike any other in town in that respect, as it runs clear across the whole orchestra front, whereas in the other large houses the stage is somewhat cramped, both in width and depth. Having such a stage, the Symphony ought to be able to produce some very attractive tableaux and dance numbers, to say nothing of excellent scenic effects by lighting from the rear. The Patriotic tableau provided as the opening scene of the program showed what could be accomplished by a little thought and imagination. This was a representation of the destruction of a small French village by German bombardment. Small houses were erected, including a church, all lighted up, with a blue sky for background. To an excellent melodramatic accompaniment by the orchestra, the bombardment began, first with one or two shots, then heavier and heavier, until the whole sky was a mass of shooting streaks from the gunfire. The buildings collapsed one by one, and the curtain came down to a spontaneous applause that showed how such an effort was appreciated. The whole scene went well and was very effective.

The most familiar number on the program was the *Boheme* selection

which Signor Ronchi put near the middle of the show, and which, by the way is a mighty good idea, as it gives late comers a chance to hear the best part of the music. These numbers are usually used as overtures and music lovers are much annoyed by patrons coming in late, upsetting seats and working havoc generally. The audience applauded the rendition of the *Boheme* fantasy to the echo, and Signor Ronchi had to bow again and again. As already said above, this orchestra will make a name for itself in a very short time, and we predict that lower Broadwayites will soon be taking the car for uptown, just to hear the Symphony's fine music.

The projection at the Symphony is particularly good because it is in a straight line. It was supplied by B. F. Porter, projection engineer.

The interior of the Symphony Theater gives rise to a very interesting question, and one which a great many builders of motion picture houses and theaters in general will have to decide. And that is the proper atmosphere obtainable through the decoration.



AUBREY M. KENNEDY,
Impresario of the New Symphony
Theater

UPPER WEST SIDE'S NEW HOUSE

Formerly a Market, Now a Beautiful Motion Picture Theater

The Upper West Side can now boast of an ultra-modern motion picture house of its own. Its residents no longer have to go down to Times Square in search of its screen entertainment. The new Symphony Theater on 95th Street and Broadway, which has been heralded for some time past, opened last week amidst general approval.

Aubrey Kennedy, who has long been associated with the film world, is the sponsor for the new theater, which is by far the most pretentious one of its kind in that neighborhood.

UNIQUE BUILDING

Mr. Kennedy has not modeled his house after any cut and dried pattern. The building in itself is unique and his program contains much that is novel. The new Symphony stands where the model Astor market used to be, in fact it is the same building completely renovated. There are no galleries and no upper boxes. All the seats are on the same floor, with loges in the back slightly raised where smoking is allowed. The lighting is extremely pleasing, both on stage and house proper. Al Hendrickson, of Chas. F. Campbell's staff, is responsible for its effectiveness.

The color treatment of the theater is that of coral tones. Soft browns, pinks, yellow, greens, buffs, and other shades are blended harmoniously. W. G. Massarene designed the building and the color scheme.

The building and site represent an initial investment of \$1,250,000. It consists of one sunken and two above street floors, which were the beginning of a fifteen story apartment house, plans for which were filed by Vincent Astor. It was the first parcel of property in the history of the Astor family that had ever passed out of their possession by actual sale.

MR. KENNEDY'S POLICY

Mr. Kennedy plans to divide his programs between high class music

and pre-release showings of the new pictures. The initial offering opened with a tableau, "The Rape of Chateau Thierry," in which a miniature village is disclosed, while soft music is played by the orchestra. Sounds of a battle raging are heard while the village is gradually destroyed. Grace Valentine in the *Rialto De Luxe* production, "The Unchastened Woman," a film version of Louis K. Ansper's play of the same name, was the principal motion picture feature of the program, while a "Mutt and Jeff" comedy and a topical review completed the film entertainment of the evening.

The orchestra, which is a particularly fine one, having been recruited from the Metropolitan, Philharmonic and Boston Symphony Orchestras, played excerpts from "La Boheme" and other operas, under the direction of Carlo Ronchi.

"The Dance of the Hours," from "La Gioconda," led by Mlle. Clara Tosca, and a patriotic tableau completed the program.

It has long been Mr. Kennedy's desire to operate a big motion picture playhouse in New York, and in selecting Broadway and Ninety-fifth street as his base of operations, he shows a fine appreciation of development northward of the amusement zone. This particular part of New York is already a great center of activity. Keith's Riverside theater is located one block away. Charles Cole, who has directed theaters in Alaska and other parts of North America, has been appointed house manager of the Symphony. Jerome Wilson is director of publicity.

Mr. Kennedy, in addition to his other activities, is engaged in the production of high-grade motion pictures, and is as well directing the Saturday and Sunday night exhibitions of war and propaganda pictures for the First Field Artillery at its armory at Broadway and Sixty-seventh street.



THE SYMPHONY THEATRE

LIGHTING and electrical equipment all came from CAMPBELL. What impresses you most on entering the "SYMPHONY" is the wonderfully soft and efficient lighting. Any electrician can install lights but CAMPBELL LIGHTING is the kind you want if you want your lighting to soften your Projection—not to compete with it. The SYMPHONY THEATRE is the final word in Light Absorption.

*"Light enough to read by
Soft enough to forget"*

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"RISE UP JENNIE SMITH" and "The Land Where Lost Things Go," the former a play in one act by Rachel L. Field, the latter a play in a prologue and three acts by Doris Halman. These are prize plays in the patriotic play contest, from the press of Samuel French, New York and London. Handy volumes for 25 cents each. The plays were written especially for production by amateurs in schools, clubs, and Red Cross Societies, throughout the country, in order to stimulate interest and enthusiasm on the national idea of patriotic service.

"THE ROSE-BUSH OF A THOUSAND YEARS," by Mabel Wagnalls, author of "Miserere," "The Palace of Danger," etc., is published by Funk and Wagnalls, New York. It is from this story that Nazimova's screen production "Revelation" was adapted. It is full of dramatic situations and sharp contrasts worked out against the picturesque background of an old world monastery garden. The book is embellished by a number of full-page reproductions of Nazimova at critical moments in the development of the screen version. The price, net, is 75 cents; by mail, 85 cents.

KEEPING OUR FIGHTERS FIT FOR WAR AND AFTER, by Edward Frank Allen, with the co-operation of Raymond B. Foadick, Chairman of the War and Navy Departments Commissions on Training Camp Activities, with a special statement by President Wilson. Published by the Century Company, New York. Price, \$1.25.

While this book will interest every soldier in the Army and Navy, and their friends at home, it will appeal particularly to all players who are in service. It is profusely illustrated from photographs. It tells what the Government is doing for the first time in its history for the entertainment and comfort of all who have been called to the colors. It deals with every kind of amusement that can be presented in camp. It contains much information on other subjects in which the soldiery are concerned. It is readable in style, well printed and handy in size. Altogether, it is one of the best books of its kind that has come to THE MIRROR shelf.

THE PHILHARMONIC SOCIETY OF NEW YORK AND ITS SEVENTY-FIFTH ANNIVERSARY. A Retrospect by James Gibbons Huneker. An invaluable and handy little volume containing all data concerning the Society, and pictures of its first president, U. C. Hill, 1842, and others. Mr. Huneker is an authority on the subject matter contained in this brochure.

ADVERTISING BY MOTION PICTURES, by Ernest A. Dench, Cincinnati. Standard Publishing Company. Everything worth advertising finds its way eventually to the screen which is an entirely new publicity medium. The field and how to utilize it is well set forth in Mr. Dench's book. The volume is not only helpful to the advertisers, but contains much that will interest those who patronize moving pictures as an amusement. There are over 250 pages, and 48 chapters, all short.

"THE GOD OF VENGEANCE," a play by Sholom Ash: The Stratford Company, Boston. The author is one of the foremost writers in the Yiddish language. The play was first produced by Max Reinhardt, and was presented in Germany, Austria, Russia, Poland, Holland, Norway, Sweden and Italy. It was translated into the language of the countries named, and aroused considerable discussion. It attacks a problem similar to that of Shaw's drama. The theme is the degeneration of a daughter despite the parents' attempt to purchase her purity and protection with holy prayers and gifts. The translation before us is by Isaac Goldberg. The preface is by Abraham Cahan, editor of The Jewish Daily Forward. The play is in three acts.

Trade Notes

Doll-Van Film Corporation, of Indianapolis, Ind., has increased its capital stock from \$50,000 to \$150,000.

Bee-Hive Exchange, Milton L. Cohen and Julius Singer, managers, is in new quarters on the sixth floor in the Godfrey Building.

Allen Film Attractions has closed its Cleveland office in the Sincere Building. No announcement has been made as to the future distribution of the Allen pictures in Ohio, but Manager D. L. Martin says that all local bookings will be fulfilled according to contract.

Sidney Garrett, president of Frank Brockhaus, Inc., has sold "The Natural Film" for Cuba to the Central American Film Company.

The Jester Comedy Company has disposed of the rights of its comedies for the up-state New York territory to the Super Film Attractions Company, 445 South Warren Street, Syracuse, of which Thomas Dooley is president.

The Majestic Film Service has been established in Milwaukee, and is affiliated with the Walter Baier Company. This is the only branch of the Majestic service in the city.

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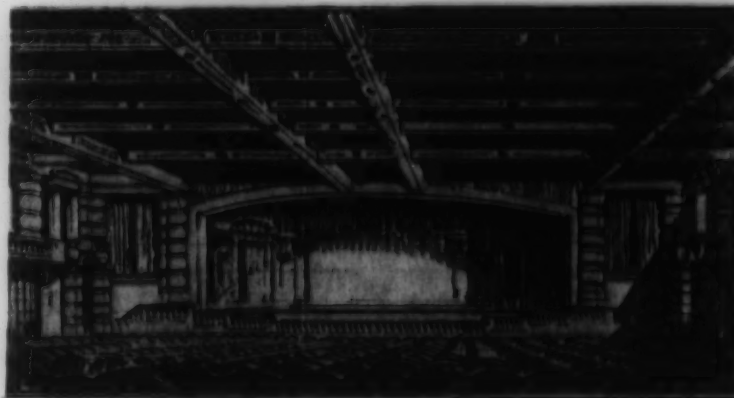
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STOCK NEWS OF THE WEEK

MUSICAL PLAYS GIVEN

Summer Season Opens Auspiciously at Olenyang Park

OHIO—The theater at Olenyang Park was opened auspiciously on Monday evening, June 3, for the summer season of musical plays. Friml's tuneful operetta, "The Firefly," was given as the initial offering, and proved that the organization known as the Grau Company was first-class in nearly every respect.

The chorus of thirty voices, mostly feminine, was shown to have both strength and style in singing, while the principals were all deserving of praise. Miss Ferne Rogers, seen the past winter with Richard Carle, in "Furs and Frills," had the Trentini role, which she sang with intelligence. Her voice is a high, sweet soprano and she will, no doubt, be a favorite with the park patrons this summer. Other members who made a favorable impression on the first night were Arthur Burckley, tenor; George Natanson, baritone; Della Rose, soprano; and Bertha Donn. The comedy is in the hands of Dan Marble and Roger Gray, both of whom have made a distinct hit. No doubt much of the success of the production is due to the direction of Sid Riley, who put the performance over with a punch.

If the Grau Company continue their good work, people visiting the park theater this summer will be able to enjoy really high-class musical comedy at popular prices. "The Red Mill" will be the attraction during the week of June 10.

Downtown the Keith Players continue to add to their popularity. The week of June 3 "The Thirteenth Chair" was given with Maude Gilbert as the medium. Albert Cross gave a finished performance as the detective, and other members of the Keith roster acquitted themselves capably in other roles. With the exception of, perhaps, three players, all those presented so far by the company are new to local playgoers. The week of June 10, "The Brat" will be given for the first time here.

L. Atwell Langley.

Everett Engages Players

PORTLAND, ORE.—C. E. Everett has engaged for the new company at the Alcazar Theater, Ward Howard and Edward Everett Horton as leads, and Arthur Buchanan, Robert Craig, Ben Erway, James A. Bliss and Mark Elliston for other roles.

Park Theater Opens

ALTOONA—The Park theater threw open its doors for the summer season on June 10, with the Chicago Stock Company presenting "Playthings." "Mary's Ankle" was the attraction the following week.

"The Blue Pearl" Presented

NEWARK—"The Blue Pearl," a new play by Anne Crawford Flexner, is the offering during the week June 18-23 of the Newark Theater, where the Messrs. Shubert and Morris Schlessinger have installed a stock company for the summer. In the cast are Alma Tell, Earl Fox, Roy Gordon, Beatrice Moreland, John O'Hara, George Henry Trader, Helen Barnes, Florence Mills, Perce Benton and Marguerite Maxwell.

Give 40th Attraction

SOMERVILLE, MASS.—As the fortieth attraction of the season, the Somerville Theater Players are presenting "Here Comes the Bride," with business still at capacity. This popular company seems to hold the record for consecutive playing in New England this season. The engagement comes to an end in two weeks. Arthur Howard as "Frederick Tile" and Grace Fox as the "bride" have the principal roles in "Here Comes the Bride." Adelyn Bushnell, Arthur Ritchie, John M. Kline, John Gordon and Brandon Evans are also members of the cast. Next week "Miss Petticoats" will be presented.

BLANEY CIRCUIT NOW

Successful Managers Plan to Have Fifteen Stock Theatres

Charles E. and Harry Clay Blaney will control and operate a circuit of no less than fifteen theaters for the coming season.

The Blaneys have been successful in the stock producing business for many years and it is their intention to establish permanent dramatic stock companies of a high grade in the following cities: New York, Brooklyn, Bronx, Philadelphia, Blaney's Theater in Baltimore, Washington, Troy and several New England cities.

The Blaneys feel that the recent advance in railroad fares, together with the many disadvantages caused by war conditions will make it difficult for road attractions, and they figure that high-class stock companies will be much in demand.

This firm will continue their policy of producing new plays by unknown authors from time to time, which met with approval during the past season at their Grand Opera House in Brooklyn and also in the Bronx, where no less than six new plays were successfully launched, two of which will receive Broadway productions during the coming season, while the other four are now being played in the different stock houses throughout the country, it is said.

Many of the late Broadway releases have already been contracted for, and some of the best and most talented stock actors have already been engaged by the Blaneys from their offices in the Knickerbocker Theater Building, says an official.

Oliver Players Move

LINCOLN—Otis Oliver and his company, now in their sixteenth week of permanent stock at the Oliver here, are playing to capacity business through the hot weather with a production of "Lure." Next week "The Squaw Man" will be the offering.

On June 24 the Oliver Players move to the Lyric Theater at Lincoln, where they will resume their stock season, and make it a permanent home for the company. They will open with Edgar Selwyn's comedy, "The Country Boy." The Oliver Theater has been sold to Messrs. Kimball and Gorman, who will rebuild the Oliver for a feature picture and vaudeville theater.

O. S. Oliver.

"Broken Threads" Produced

DETROIT—The Bonstelle company presents "Broken Threads," week of June 10, a melodrama by Ernest Wilkes, who is a brother of Miss Bonstelle's stage directress, Willamene Wilkes. Coincidence plays rather too important a part in this play, but it has the valuable asset of a good story. The Bonstelle players find several congenial roles. M. J. Briggs does a nice bit of work as the district attorney, and Katherine Cornell scores quite a hit as a young girl. Miss Bonstelle is excellent as a cabaret singer, and the rest of the company give capable support. The current week "Fanny's First Play" is being presented.

Marion Semple.

"Old Lady 31" in Stock

PROVIDENCE—"Old Lady 31" is making its debut in stock this week, June 10-15, at Keith's Theater. It is being presented by Charles Lovenberg. Helen Reimer is appearing in the Emma Dunn role, and Jean Shelby, Walter Regan and May Buckley have important parts.

"Merely Mary Ann" Again

SEATTLE—"Merely Mary Ann" was presented by the Wilkes Players, for the first time here in eight years, during the week of June 9. This wholesome comedy has the same charm and teaches the same lesson that made it popular years ago. Grace Huff as Merely Mary Ann gave one of the best impersonations she has been called upon to fill since becoming leading woman for the Wilkes Players. Ivan Miller's Lancelot was well done; Franchon Everhart and Ruth Renick did some clever character work as the lodging house keeper and her daughter Rosie; Jane Darwell was seen as Lady Chelmer; George Hand had the role of Peter. The remaining members of the cast, including Dorothy Weeks, Henry Hall, George Barnes, George Cleveland, John Nickerson and Norman Feusier, gave capable support. "Broadway Jones," week June 16.

Caroline Mendell.

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DATES AHEAD

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Salt Lake City, 24, 25, Denver, 27-29.
 BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
 EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
 FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
 MAN Who Stayed at Home: N.Y.C., April 3—indef.
 PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
 SEVENTEEN (Stuart Walker): N.Y.C. Jan. 23—indef.
 SICK-a-Bed (Klaw and Erlanger): Chgo. May 12—indef.
 TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
 TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

OPERA AND MUSIC

COHAN Revue (Cohan and Harris): Chgo. May 20—indef.
 FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
 GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
 KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. May 9—indef.
 MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
 OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
 OH, Lady! Lady! (Comstock and El-Hott): N.Y.C. Feb. 1—indef.
 OH, Look! Chicago, 3—indef.
 RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
 ROCK-a-Bye Baby (Selwyn and Co.): N.Y.C. May 22—indef.
 SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.

DIR. OF RELEASES

(Continued from page 929)

SHORT SUBJECTS

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 Mountain Law.....2000 ft.
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 O'Garry Rides Alone.....2000 ft.
 The Man from Nowhere.....2000 ft.

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 The Case of Bennie.....2000 ft.
 The Three Fives.....2000 ft.
 Kid Politics.....2000 ft.

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 Features Patry DeForest, Jean Paige, Adele De Garde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evert Overton, Chet Ryan, Walter McGrail, Alice Terry, Edward Earle, Agnes Ayres. Prod. by Vitagraph.

Rubaiyat of a Scotch Highball.....2000 ft.
 The Buyer from Cactus City.....2000 ft.
 The Purple Dress (Agnes Ayres and Evert Overton).....2000 ft.
 The Enchanted Profile (Agnes Ayres and Evert Overton).....2000 ft.
 The Girl and the Graft (Florence Deshon, Adele De Garde, Edward Earle).....2000 ft.
 Sisters of the Golden Circle (Agnes Ayres, Alice Terry, Edward Earle).....2000 ft.
 The Brief Debut of Tilby (Alice Terry, Betty Blythe, Wm. Shea).....2000 ft.

(Wolfville Tales)

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 Cynthia.....2000 ft.
 Tucson Jennie's Heart.....2000 ft.
 The Coming of Faro Nell.....2000 ft.
 Faro Nell, Lookout.....2000 ft.
 Dismissal of Silver Phil.....2000 ft.

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 June 24. Play Straight or Fight (Helen Gibson).....2000 ft.
 July 1. Naked Fists (Neal Hart).....2000 ft.
 July 8. The Branded Man (Helen Gibson).....2000 ft.
 July 15. The Shooting Party (Mignon Anderson).....2000 ft.

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AD-ITORIAL

—VII—

THE MIRROR — IS NOW PUBLISHING



TELEGRAPHED REPORTS on the pictures first run are published in this week's Mirror for the first time in the history of the industry.

FOR THE FIRST TIME in the history of the industry, exhibitors can book a picture with absolute knowledge of how well the public likes that picture.

THIS IS A GREAT big step in trade paper usefulness to the exhibitor on whose success depends the welfare of the entire industry.

THE FOLLY of the one-man review, as the basis on which an exhibitor stakes his choice of a picture—the very life of his business—has long been evident. Until now no trade paper has attempted to solve this problem through wire reports, possibly because of the expense involved; possibly because of the great amount of planning necessary to do it right.

THE OPINION OF exhibitors throughout the country on the first-run pictures they have just shown is obviously worth many times more to thousands of other exhibitors, and to the trade in general, than the opinion of a more or less inexperienced reviewer whose judgment may be biased for any number of reasons.

IN PRINTING these wire reports, received each week just before going to press, the Mirror does so just as received from the first-run exhibitors throughout the country.

**TELEGRAPH-
ED REPORTS**
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THE ROLAND
HANDS UP

